

स्वर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी



बाबू श्रीवहादुर सिंहजी सिंघीके पुण्यश्लोक पिता

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सिंधी जैनशास्त्र शिक्षापीठ

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प्रधान संपादक - आचार्य जिनविजय मुनि

दाक्षिण्यचिह्नाङ्क श्रीमद् उद्द्योतनसूरिविरचिता

कुवलयमाला

(प्राकृतभाषानिबद्धा चम्पूस्वरूपा महाकथा)

अतिदुर्लभप्राचीनपुस्तकद्वयाधारेण सुपरिशोध्य बहुविधपाठभेदादिभिः
परिष्कृत्य च संपादितम्

★

द्वितीयभागः

रत्नप्रभसूरिका कुवलयमालाकथा

प्रस्तावना, टिप्पणी, सूची आदिसहित

संपादकः

डॉ. आदिनाथ नेमिनाथ उपाध्ये, एम ए, डी लिट्

डोन, कलाविभाग, शिवाजी विद्यापीठ, कोल्हापूर



भारतीय विद्या भवन

घोषाटी: मुंबई-७

॥ सिंधीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥

अस्ति ब्रह्माभिधे देने सुप्रसिद्धा मनोरमा । मूर्धदावाद इत्याख्या पुरी संभवशास्त्रिणी ॥	१
बहवो निवसन्तपत्र जेना ऊकेशवसजा । धनादद्या नृपसमान्या धर्मवर्षपरायणा ॥	२
धौडालचन्द्र इत्यासीत् तेप्येको बहूभाग्यवान् । साधुवत् सच्चरित्रो यः सिंधीकुलप्रभाकरः ॥	३
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अन्यच्च—

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॥ सिंधीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपाटाल्यो देशो भारतविश्रुत । रूपाहेलीति सन्नाम्नी पुरिका तत्र सुस्थिता ॥	१
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तथा च —

भ्रान्त्वा नैकेषु देशेषु सेवित्वा च बहून् मरान । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्तत ॥	१२
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श्रीवहानुरासिंहेन दानवीरेण धीमता । स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम् ॥	२४
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अयं विगत तस्य वर्णानामष्टक पुन । ग्रन्थमालाविक्रमादिप्रवृत्तियु प्रयस्यत ॥	२७
'बाण-रत्न-मवे'न्दे भुवईनगरीस्थित । भूशीति विरुदल्ल्यात कन्हूयालालयोसख ॥	२८
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विदुषा श्रीमता योगात् सस्था जाता प्रतिष्ठिता । भारतीय पदोपेत विद्या भ व न सञ्ज्ञया ॥	३०
आहूत सहकाराय सुहृदा स भुनि कृती । तत प्रभृति तत्रापि सहयोग प्रदत्तवान् ॥	३१
तद्गुणैर्ज्यदा तस्य सेवाऽधिका ह्यपेक्षिता । स्वीकृता तत्रभावेन साऽप्याचार्यपदाश्रिता ॥	३२
'नन्द निधय'ङ्क'-चन्द्रा'न्दे धंक्रमे विहिता पुन । एतदग्रन्यावलीस्त्रैयंकृते तेन नव्ययोजना ॥	३३
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SINGHI JAIN SERIES

and

Late BABU SHRI BAHADUR SINGHI SINGHI

My dear, sincere and noble friend, Babu Shri Bahadur Singhi Singhi, who, under my special inspiration, had founded this *Singhi Jain Series* in 1931, in sacred memory of his saintly father, Babu Shri Dalchandji Singhi and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress since its inception and to find it in more advancing and comprehensive form in future cherished an intense desire which resulted in associating the Series with the *Bharatiya Vidya Bhavan*, according to a scheme outlined by me. Full five years have passed since the sad demise of that noble man. In his revered memory, I am penning a few lines here

*

On the 7th of July, 1944 Babu Shri Bahadur Singhi Singhi left his mortal coils at the comparatively early age of fifty-nine. His loss has been widely felt. His aged mother received this rude shock so ill that she did not long outlive him. His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor. To me his loss has been personal. My contact with him was a turning point in my life. Whatever I have been able to achieve during the past eighteen years, in the field of scholarship is due directly to him. The financial assistance with which he backed my activities was the least of his contributions. But for his love of scholarship with which he inspired me this chapter of my life would have been entirely different.

Babu Shri Bahadur Singhi Singhi was born in Azimganj Murshidabad in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors. The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal, but thanks to the energy and enterprise of Singhi's father, Babu Shri Dalchandji Singhi, the family firm became a very flourishing concern.

Babu Dalchandji Singhi was born in Azimganj (Murshidabad) in the Vikram Samvat 1921 (1865 A D), and died in Calcutta on the 30th December, 1927. Owing to financial difficulties, Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14. The family had been carrying on business in the name of Messrs Hursingh Nehalchand for a long time though, in those days, it was not at all a prominent firm. But having taken the reins of the firm in his own hands, Babu Dalchandji developed it on a very large scale, and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of 'Hursingh Nehalchand' came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singhi's toils were immense, and the reputation of the firm in commercial circles was, indeed, unique.

Having thus brought his jute business to the most flourishing condition, Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C P), limestone deposits of Sakti State and Akaltara, and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States. His scheme for the Hiranakeshi Hydro-Electric Project and manufacture of aluminium from bauxite ores, the first of its kind in India, is

yet to be developed His mining firm, Messrs Dalchand Bahadur Singh, is reputed to be one of the foremost colliery proprietors in India While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 24-Perganas, Rangpura, Purnea, Maldah, etc.

But the fame of Babu Dalchandji Singh was not confined to his unique position in commercial circles He was equally well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below

When Mahatma Gandhi personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singh gladly handed over to him a purse of Rs 10,000

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000, and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs 21,000, in which he paid Rs 10,000 for one bale of jute which he had himself contributed His anonymous donations are stated to have amounted to many lacs

In his private life Babu Dalchandji Singh was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed His private studies were vast and constant His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions He was also well-versed in the Yoga-darsana During the latter part of his life he spent his days mostly in pilgrimage and meditation Noted throughout the district and outside for his devoutness, kindness and piety he is remembered even now as a pride of the Jaina community

During the last days of his life, Babu Dalchandji Singh cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars But fate had decreed otherwise, and before this purpose of his could become a reality, he expired

*

However, Babu Bahadur Singhji Singh, worthy son of the worthy father, in order to fulfil the noble wish of the late Dalchandji Singh, continued to help institutions like the Jaina Pustaka Pracaraka Mandala, Agra, the Jaina Gurukula, Palitana, the Jaina Vidyabhavana Udaipur, etc. and also patronized many individual scholars engaged in the publication of Jaina literature Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Shri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singh, and whom the latter had always held in very high esteem In the meanwhile, Babu Bahadur Singhji Singh incidentally met the late Poet, Rabindranath Tagore, and learnt of his desire to get a chair of Jain studies established in the Visva Bharati, Shantumketan Out of his respect for the Poet, Babu Sri Bahadur Singhji readily agreed to found the Chair (provisionally for three years) in revered memory of his dear father, and pressingy and cordially invited me to organize and conduct the same I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of Visva-Bharati, the grand creation of the great Poet, Rabindranath

During the period of 10 years of my Principalship of the Gujarat Puratatva Mandir,

Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk lore etc., which had been lying hidden in the great Jain Bhandars of Patan, Ahmedabad Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhi Singhu also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jain texts and studies prepared on the most modern scientific methods. Hence the inauguration of the present Singhu Jain Series.

At an early age Babu Bahadur Singhi joined the family business by pushing ahead with his father's enterprises, and succeeded in making the firm the foremost in the mining industry of Bengal and Central India. Besides he also acquired vast zamindaries and had interests in many industrial and banking concerns. This early preoccupation with business affairs prevented his having a college education. But Singhi was studious and introspective by nature. He devoted all his spare time to study and cultural development. He acquired an excellent command over several languages. Art and literature were the subjects of his choice. He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings, coins, copper-plates and inscriptions. His manuscript-collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them. His numismatic collection especially of Kushan and Gupta coins, is considered the third best in the world. He also had a good and large collection of works of art and historical importance. Singhi was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan. He was also the President of the Jain Swetambara Conference held in Bombay in 1926. Though he had made no special study of law he was well up in legal matters. On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm.

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian. More than three-fourths of the six lakhs and over of his donations were for non Jain causes. More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name.

- To the Hindu Academy, Daulatpur, Rs 15 000/-
- to the Taraqi-Urdu Bangala 5 000/-
- to the Hindi Sahitya Parishad 12 500/-
- to the Vishuddhanand Sarasvati Marwari Hospital 10 000/-
- to several maternity homes 2,500/
- to the Benares Hindu University 2 500/-
- to the Jianganj High School 5,000/-
- to the Jianganj London Mission Hospital 6 000/-
- to the Jain Temples at Calcutta and Murshidabad 11 000/-
- to the Jain Dharma Pracharaka Sabha Manbhum 5 000/-
- to the Jain Bhavan, Calcutta, 15 000/-
- to the Jain Pustak Prachar Mandal, Agra, 7 500/-
- to the Agra Jain Temple 3 500/-
- to the Ambala Jain High School, 2,100/-
- for the Prakrit Kosa 2,500/-
- to the Bharatiya Vidya Bhavan 10 000/-

At the Singhu Park Mela held in December, 1941, at his Ballyganj residence in which Viscount Wavell, then Commander-in-Chief and Lord John Herbert, Governor

of Bengal, and Lady Herbert participated, he donated Rs 41,000/- for the Red Cross Fund

*

Really speaking, he did not in the least hanker after name and fame even though he was a multi-millionaire and a big Zamindar, and even though he was a man of superior intellect and energy. He was by nature taciturn and a lover of solitude. Art and literature were the pursuits of his choice. He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture painting coins, copper-plates, inscriptions manuscripts etc. He spent all his spare time in seeing and examining the rarities which he had collected in his room, as well as in reading. He was seldom seen outside and he rarely mixed with society and friendly circles. Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races, visiting clubs, undertaking pleasure trips etc, and they spend enormously over them, but Singhji had none of these habits. Instead of wasting money on such things, he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature. Donations to institutions and charities to individuals were, for the most part, given by him anonymously. I know it from my own experience that these gifts donations and charities reach a very high figure at the end of every year. But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now indicative of this characteristic of his nature. In the year 1941 he shifted, like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the then grievous condition of the country as well as the excessive scarcity of grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and the prices had risen inconceivably high. Babu Bahadur Singhji Singh could have earned four to five lacs of rupees if he had like many other miserly merchants sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations and had been daily distributing freely the grains among thousands of poor people who showered blessings on him, and he enjoyed a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence.

Really he was a very silent and solid worker and he had no desire to take active part in any controversies social or political, though he had sufficient fitness and energy to do so. Still, however, he was skilful enough to do what was proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multimillionaire like him should give an appropriate contribution to the war funds. With this end in view he arranged in the second week of December, 1941, an attractive show, styled Singhji Park Mela in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and Lady Herbert as well as the Commander-in-chief (later the Governor General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

*

As mentioned above, the Series was started, in 1931, A D when I worked as a Founder-Director of the Singhji Jain Chair in Visvabhārati Shantimiketan, at Singhji's request. It was, then, our aspiration to put the Singhji Jain Chair and the Singhji Jain Series on a permanent basis and to create a centre at Visvabhārati for the studies of Jain cult in difference to the wishes of the late Poet Rabindranath Tagore. But unfor-

tunately I was forced to leave this very inspiring and holy place on account of unfavourable climatic conditions etc which I had to face during my stay of about four years there I shifted therefore from Visvabharati to Ahmedabad where I had formerly resided and worked in those glorious days when the Gujarat Vidyapitha and the Puratattva Mandira had been established as a part of the movement for national awakening and cultural regeneration I went there in the hope that the reminiscences of those days and the proximity of those places would serve as sources of inspiration in my literary pursuits

During this period of my life had centred round the Singhi Jain Series and I devoted every iota of my energy to its development and progress

*

In June 1938 I received to my agreeable surprise a letter from my esteemed friend Sri K. M. Munshi who was then the Home Minister of the Congress Ministry of the Bombay Presidency In that letter he had mentioned that Sheth Sri Munglal Goenka had placed a liberal sum of two lakhs of rupees at his disposal for the establishment of a good academic institution for Indological studies and he had asked me to come down to Bombay to discuss and prepare a scheme for that Accordingly, I came here and saw Munshi Knowing that he had a fervent desire of founding at Bombay an institution of the type of the Puratattva Mandira I was extremely delighted and I showed my eagerness to offer for that such services as might be possible for me We then began to draft out a scheme and after some deliberations and exchange of ideas the outline of the *Bharatiya Vidya Bhavana* was settled Accordingly on the auspicious full moon day of the Kartika of 1938 (V S) the opening ceremony of the Bharatiya Vidya Bhavana took place amidst the clappings and rejoicings of a magnificent party which was arranged at the residence of Munshi The brilliant achievement and the wide publicity which the Bhavan has been able to secure during its short career of the last few years bear eloquent testimony to the inexhaustible fund of energy and unsurpassed skill of Munshi As I am inseparably linked up with it from its very beginning I also feel the same amount of joy and interest at the Bhavan's progress as Sri Munshi its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities

*

On the other hand the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking meditation researches and writings have all been devoted to the development of the Series As life passes on the time of activity is also naturally shortened and therefore it was quite appropriate now for me to chalk out lines of its future programme and permanence

As Babu Bahadur Singhi Singhji the noble founder and the sole patron of the Series had placed the whole responsibility of the Series on me from its inception he had also the right to expect that more and more works might more speedily and splendidly be published I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature On the works of the Series he had spent through me more than 75 000 rupees during his life-time But he had not even once asked me during this long period of a dozen years, as to how and for what works the amount was spent Whenever the account was submitted to him, he did not ask for even the least information but sanctioned it casting merely a formal glance on the account sheets He however discussed very minutely the details regarding things such as the paper types, printing and get-up etc as well as internal subjects like Preface and others and occasionally gave very useful suggestions thereon with deep interest His only desire being to see the publication of as many works as possible in his life-time he was always ready to spend as much after it, as required He did not labour under a delusion that the things should be done in this or that way when he was no more

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Shri Munshji, to the effect that if the Singhī Jain Series be associated with the Bhāratīya Vidya Bhavana, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This wellintentioned desire of Munshji was much liked by me and I conveyed it in a proper form to Singhji who was besides being a Founder-Member of the Bhavan, also an intimate friend of Munshji since long. Eventually he welcomed this idea. I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt. Sukhlalji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhji. Luckily we all four met in Bombay in the bright half of Vaisākha (V S 1999) and on one auspicious day we all sat together and unanimously resolved at the residence of Munshji, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series thereafter began under the management of the Bharatiya Vidya Bhavan under my sole supervision and direction.

In addition to transferring all sorts of copyright of the Series, Singhji also donated a liberal sum of Rs. 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the '*Singhi Jain Śāstra Śikṣāpīṭha*'.

In the mean time we considered to purchase for the Bhavan a well-equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter. I then went to Calcutta for this very purpose and started negotiations through Singhji with the professor whose demand was somewhere about Rs. 50,000. Singhji asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long as donors like himself were there. He smiled at it with a suppressed sense of satisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be. He considered seriously my candid utterance and made up his mind from that moment, luckily of course for the Bhavan, to donate the Library to the Bhavan. He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me the bargain could not be struck. He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same. As was natural with him, he disallowed me at the same time from making known his intentions to any one. From close association with him I very well knew this aspect of his sober mind. This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue to his intentions till they were put into practice. But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself, but his eldest son and my beloved friend, Babu Shri Rajendra Singh has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs. 50,000 for the purpose.

Singhji began to take keen interest in the progress and development of the Bharatiya Vidya Bhavan, seeing that it had at last become the centre of research and literary activities of Shri Munshji and mine. In his last visit to Bombay he had also expressed

to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works can be brought out with added speed. He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, wishing me not to worry at all concerning the expenses. He mentioned that he would not feel satisfied even if the present rate of the publication which three to four works annually be raised to two works per month. What a noble zeal and a domineering passion for the advancement of learning and literature!

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large-scale production of the works in the Series and its extension in pursuance of his eager desire

*

By the end of 1943 his health began to decline. In the first week of January, 1944, when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell. Notwithstanding his ill-health he talked to me for more than a couple of hours on the day of my arrival there. The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health. He discussed with absorbing interest the details of the Samiti's proposed History of India, a subject of great interest to him. I could see that he was at that time quite forgetful of his physical ailments. Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work. At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits.

On the 7th January his health took a turn for the worse. On the 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming 'Who knows whether we shall meet again or not?' I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health. But while I was stepping out of his room, my eyes were full of tears and his last words began to eat into my heart. Ill-luck prevented our second meeting. That lofty and generous soul finally left its mortal habitat at mid-day on 7th July, 1944. May his soul rest in peace!

★

SINGHIJI'S WORTHY SONS

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large still it is indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons. His sons, Babu Rajendra Singhji and Babu Narendra Singhji are treading the foot-steps of their revered father. It gives me great pleasure to record here that during the past five years on the Series alone they have spent more than Rs 50000. They also handed over a sum of Rs 5000 to the Indian Research Institute of Calcutta for the publication of the Jain works in Bengali language.

I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs 50000 for the purchase of the famous Nakar Collection of Indological works which now forms a most precious part of the Bhavan's library. Babu Narendra Singhji has donated Rs 30000 for the foundation of a Jaina Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs 15000. He liberally gave Rs 5000 on the occasion of the celebration of Virasasana Mahotsava in November 1944 which was held by the Digambar Jain Samaj. Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sark tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees. Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the Singhji Jain Series and requested me to bring out as many works as possible at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literatures and culture.

In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhji's memory by naming its Indological library as Babu Bahadur Singhji Singhji Library. Further one of its main halls will bear his name as Babu Bahadur Singhji Singhji Hall. The Bhavan's Jain Department will also be known as the Singhji Jain Shastra Shikshapith.

Bharatiya Vidya Bhavan

BOMBAY

7th July 1949

JINA VIJAYA MUNI

★

दानशील, साहित्यरसिक, संस्कृतिप्रिय

स्वर्गीय बाबू श्रीमान्

बहादुर सिंहजी सिंघीजी

को

सादर समर्पित.

इस ग्रन्थमालाके जन्मदाता और पोषक वे ही थे ।

उन्हींके संकल्पसे ग्रन्थमाला फली फूली

और उन्हींके प्रोत्साहनसे मैंने

इस ग्रन्थमालाको परिपुष्ट

करनेका भरसक

प्रयत्न किया ।

मुनि जिनविजय

GENERAL EDITORIAL

Ācārya Hariḥhadra (c 750 A D), Uddyotanasūri (779 A D) and Siddharṣi (906 A D) were great Teachers and eminent Authors Uddyotana was an immediate *sisya* and Siddharṣi, a *paramparā-sisya* of Hariḥhadra from whose works both of them derived inspiration Their works *Samarāccakāhā*, *Kuvalayamālā* and *Upamitibhava-prapañcā kathā* are significant didactic tales, full of moral fervour They aim at curbing if not altogether eliminating, baser human instincts, so that men and women grow into balanced individuals, respect others as much as themselves, and contribute to building up a really cultured society Their works have been my favourite subject of study The eminent Indologist, the late H. Jacobi, wrote an original paper on the *Upamitibhava-prapañcā kathā* (Bonn 1891), and later, edited both the *Upamitibhava-prapañcā kathā* (in collaboration with P. Peterson) and *Samarāccakāhā* for the Bibliotheca Indica The *Upamiti* is a remarkable allegory The *Samarāccakāhā* is a classical piece rich in cultural data The *Kuvalayamālā* contains abundant linguistic material for a researcher in Middle Indo-Aryan in addition to the wealth of cultural details

I myself wanted to edit the *Kuvalayamālā*, and, had, in fact, got one forme of it even printed, by way of specimen, as early as 1931 But, owing to my other literary preoccupations, I had to keep it aside for some time As the General Editor of the Singhī Jain Series, I was very much impressed by the methodology and meticulous scholarship of Dr A N Upadhye, Kolhapur His editions of the *Bṛhatkathākośa* and the *Lālāvaī* were included in this Series I had given the basic material of the *Lālāvaī* to him, and his superb edition of it with a scholarly Introduction won the praise of eminent scholars like L. Renou in Europe and Dr V Raghavan in India, as is obvious from their reviews Impressed by his scholarship and painstaking habits, I felt like requesting him to edit the *Kuvalayamālā* I placed at his disposal some rare material, especially the photographs of the Jaisalmer Mss

Dr A N Upadhye acceded to my request, rose to the occasion and has now fulfilled one of my great desires I am quite aware of the trials through which he has passed while working on this edition which absorbed a major part of his time during the last fifteen years and more

In my *kimcit-prāstāvika* to the First Part, I have already explained the circumstances under which this edition was undertaken The late H. Jacobi was very keen that the *Kuvalayamālā* should be critically edited and published The late H. Luders and W. Schubring (who passed away on 13-4-69) showed keen interest in this work The First Part containing the Prākṛit Text and Various Readings was published in 1959, and the *Kuvalayamālā-kathā* in Sanskrit by Ratna

prabhasūri was separately issued in a limited number of copies in 1961. For reasons beyond anybody's control, the publication of this Second Part, No 46 of the Singhi Jain Series, was delayed. It includes the Introduction by the Editor, A Cultural Note on the *Kuvalayamālā* by the late Dr Vasudev Sharan Agrawala, the text of the *Kuvalayamālā-kathā* of Ratnaprabha, the Gāthāsūci, Notes by the Editor and the concordance of the printed text of the *Kuvalayamāla* with the two Mss, J and P, and Index etc.

The learned Introduction of Professor Upadhye is characterised by the thoroughness and meticulous scholarship so usual with all his writings. After carefully studying both the Mss, he has evolved his discipline of text constitution and followed it with great success. His Introduction is a substantial study of the various aspects of the *Kuvalayamālā* and of the personality of its gifted author. His Notes are a rich mine of information and testify to his wide reading both in Sanskrit and Prakrit literatures and of the critical studies connected with them. Dr Upadhye has earned the gratitude of scholars interested on Indic studies by critically editing both the Prakrit and the Sanskrit works and by shedding a flood of light on them and on their authors in his scholarly Introduction and Notes. His is an all sided study of the *Kuvalayamāla*. He has certainly added to the prestige of the Singhi Jain Series which has already received great praise.

My sincere thanks are due to late Dr V S Agrawala who contributed to this volume a Cultural Note on the *Kuvalayamālā* and to my friend Dr L. Alsdorf who kindly agreed to our request and wrote a Foreword to this publication. Dr Alsdorf is the doyen of Prakrit and Jaina studies in Europe, a worthy successor of the late Dr W. Schubring.

The late Shriman Bahadur Singh Singhi was a great philanthropist and a patron of learning. It is due to his munificence and nobleheartedness that the Singhi Series could achieve so much distinction in the annals of Indian learning. On the eve of my life I look upon it as a duty to remember him with gratitude by dedicating this Volume to him. My thanks are due to both Shri Rajendra Singh Singhi and the late Shri Narendra Singh Singhi who have been upholding the great traditions of their family. I feel sorry that Shri Narendra Singh Singhi did not live to see the publication of the *Kuvalayamālā*, Part II, in which he was keenly interested.

I cannot adequately express how happy I feel in seeing this work published in such a worthy form. The same Hrudēvī who inspired Uddyotanasūri to compose this work has perhaps stood by Professor Upadhye who completed this edition with arduous labour and great patience. This is my humble *pūrnāhuti* in the cause of Indian learning.

In conclusion, I should only quote a few lines from the *Kuvalayamālā* of Uddyotana himself:

उज्जुय-पय-गमणित्वा सरुल्लावा य भूषण-विहूणा ।
 दुग्गय-वाल व्व मए दिण्णा तुह सुयण णेहेण ॥
 णेहं देज्ज इमीए खलिय छाएज्ज वयणयं पुलए ।
 भहवा कुलस्स सरिस करेज्ज हो तुज्ज जं सुयणा ॥
 दंसिय-कला-कलावा धम्म-कहा णेय-दिक्खिय-णरिदा ।
 इह लोए होइ धिरा एसा उत्तमस्त कित्ति व्व ॥

Anekanta Vihara
 Shreyas Colony, P. O.
 Navarangpura, Ahmedabad-9.
 28-8-1969

MUNI JINA VIJAYA

of Hamburg Hamburg (W Germany), to have contributed a Foreword to this volume for which both the General Editor and myself are very thankful to him. As the work lingered on for many years, now and then some of my post graduate students helped me in checking the collations, and I should specially mention the name of *Prof M S Ranadive*, Satara. My friend the late lamented *Dr V S Agrawala* contributed a Cultural Note on the *Kuvalayamālā* with his usual academic zeal. What pains me most is that he did not live to see the note printed. *Muni Shri Punyavijayaji* has been helpful and keenly interested in my studies all along. He read the whole of the *Kuvalayamālā*, along with his younger colleagues, and made a number of suggestions on the readings, and most of them are included by me in the Notes. I am so grateful to him. I also record my sincere thanks to the Manager, *Nirnaya Sagar Press* Bombay, and to the Manager, *Sharada Press*, Mangalore, but for whose cooperation I would not have been able to present this volume in the present form.

The *Singhi Jain Series* has carved a name for itself in the records of Sanskrit and Prakrit publications. My thanks are due to *Shri Rajendra Singh Singhi* and the late *Shri Narendra Singh Singhi* who have been very keenly interested in the publication of the *Kuvalayamāla*. What pains me is that *Shri Narendra Singhi* did not live to see in print this Second Part.

Lastly, I would be failing in my duty, if I did not record my sincere gratitude to the University Grants Commission, New Delhi, for having so graciously made me the Grant intended for Retired Teachers. It is this timely aid that has enabled me even after retirement from service, to pursue my researches in my specialised branches of Indology with the peace of mind all such work needs.

karmany evādhikāras te |

Dhavala
VIII, Rajarampuri
Kolhapur 1
July 21, 1969

A N UPADHYE

अ a	आ ā	इ i	ई ī	उ u	ऊ ū	उ u	ऊ ū	उ u
ए e	क ka	क्क kka	कख kkha	ख kha	ग ga	ख kha	ग ga	ग ga
झ ggho	घ gha	च ca	च्च cci	छ ccha	ज ja	च cha	ज ja	ज ju
झ jja	झ jjha	झ jjhah	झ jha	ट ṭa	ड ḍa	ड ḍa	ड ḍa	ड ḍa
ठ tbo	ड ḍa	ड ḍa	ड ḍa	ड ḍa	ण ṇa	ण ṇa	ण ṇa	ण ṇa
त tu	त te	त ttu	त ttū	त ttha	थ tha	थ tha	थ tha	थ thā
द dda	द ddhām	द dha	न na	न nta	प pa	प ppa	प ppa	प ppha
फ pha	ह pha	भ bbhi	भ bha	म ma	म me	न nhe	न nhe	य ya
र ra	र rū	र rup	ल la	ल lla	व va	ष śa	ष śa	ष śa
स ṣṭam	स ṣa	ह ha	र ṛha	ल lha	॥ठ॥	॥८॥	॥८॥	॥८॥

- S.N.Ghorpade

* Symbol at the close of a paragraph or section.

DRAWING OF THE SELECT AKṢARAS OF THE MS. J OF the Prākṛit Kuvalayamālā

अ a	आ ā	इ i	ई ī	उ u	ऊ ū	ऋ ṛ	ॠ ṝ	ए ē
क ka	कु ku	क्ष kṣa	ख kha	क़ kkha	ग gē	ग़ gṛ	प्र pṛ	गं gṅ
घ gha	च ca	च् cca	छ ccha	ब cha	ज jē	ज़ jṛ	झ jḥ	घं ghṅ
झ jjha	ज jha	ट ṭa	ठ ṭṭi	ड ḍhā	ड़ ḍḥ	ण ṇa	ण़ ṇḥ	डं ḍṅ
ढ ḍe	डी ḍḍi	ड़ ḍḍha	ढ ḍha	ण ṇa	ण़ ṇḥ	त ṭa	त़ ṭṭi	डं ḍṅ
त ta	त्रि ttri	थो ttho	थ ttho	थि thi	थ़ ṭṭi	थ ṭa	थ़ ṭṭi	थं ṭṅ
द dde	द़ ddha	ध dha	न na	ऩ nna	प pa	प़ ppa	फ़ pphā	फ़ pphā
फ pha	ब ba	भ bbhe	भ bha	म ma	म़ mha	य ya	य़ yā	र ra
रु ru	रू rū	ल la	ल़ lla	ल़ lhā	व va	वि vri	रं ṛṅ	रं ṛṅ
स sa	स्ते ste	ह na	ह hu	॥ब॥	॥ज॥		क kka	

* Symbol at the close of a paragraph or section - S.S. Dongersane

** The symbol of bhale at the beginning of the work.



Portions of the palm-leaf Ms. (No. 58 of 1880-81, Bhandarkar O. R. Institute, Poona),
folios Nos. 44a (half) and 43b (half), of the *Vise-āraś'akabhāṣyavitt*, see the Intro p. 6,
footnote 1.

INTRODUCTION

1 CRITICAL APPARATUS

The Prākṛit text of the *Kuvalayamālā*, critically edited here for the first time, is based on the material from the following Mss

P - This paper Ms, written in Devanāgarī characters, belongs to the Deccan College Collection, and is now deposited at the Bhandarkar Oriental Research Institute, Poona, No 154 of 1881-82. It has 133 folios, the first being written on only one side. It measures 32.5 by 12.5 cms. The mode of writing is uniform, but it changes on page 80a, line 8. There onwards, the letters are slender, the ink is more thick, and the writing point a little more broad. To begin with, there are 18 lines on each page for some 8 pages and then 17 lines on each page, and then again 18 lines from p 81a onwards where, as noted above, the writing is more compact with smaller letters. In full lines there are some 72-77 letters in the earlier part, but they rise to 76-80 in some lines where the writing is more close.

This Ms is well preserved on the whole. The paper is good, though turned brownish now. Some corner portions are exposed to moisture with the result that there is darker appearance, and the ink also is rubbed in some places. Here and there the white ants have eaten the edges of some folios and bored holes too in the middle. The edges of some folios are lately mended with paper pasted along the border. The first folio, which was damaged in the corner, has a back-sheet lately pasted, while the last folio is more thick originally. Folio 2 is torn but mended with transparent paper, and some of its letters are rubbed away. The written portion on a page measures about 9.5 by 27 cms. On the right and left sides there are two marginal lines (in black ink) sometimes single and sometimes double. There is a decorative blank space (sometimes written ornamentally with some letters from the running line as on folios 25-7, 115-6, 119 21, 125-27) in the centre of a page, and this space was necessary for the string-hole in the palm-leaf Mss. This Ms is written in black ink. Here and there the numbers of Gāthās (wherever they are put), the double or single Danda, beginnings of fresh topics, terms like *ahavā*, *avī ya*, *tattha vi*, *cha*, *tam jahā*, *kim* etc are spotted with red chalk (*garūka*). The top left-hand corner of the margin bears the name *Kuvalayamālā* (sometimes contracted as *kuvalayamā*, *kuva o mālā* etc) in Devanāgarī and the right-hand corner of the page below has the page number, this being the back-side of the folio. Taking the folio No 25, one side say 25a has no title and page-number which are put on 25b. The letters which the copyist could not read from his exemplar are left blank by him only with the head-lines or serifs. The traces of the use of modern black, red and green pencil and of red or blue ink are also seen here and there to mark some references of geographical, historical, cultural and literary interest. There are a few marginal additions and corrections. Those on pp 26a, 39b, and 51b are modern, while that on p 80b is perhaps of the copyist himself.

The Ms has the following beginning after the symbol of *bhale* (with two Dandas on both the sides) which looks like Devanāgarī sixty (see the chart of its *akṣaras*)

उ नमो वीतरगाय ॥ पदम नमह etc

It ends thus

समाप्तंय कुचलयमाला नाम कथा ॥ छ ॥ प्रथसरया सहस्र ॥ १०००० ॥ कृति [ः] श्रीश्वेत-
पटनायमनेदाक्षिण्यलालनस्य उद्योतनसूरे [ः] ॥ छ ॥ छ ॥

The above number of the *granthāgra* is written after covering the original writing with yellow paste

There is no record here of the age of the Ms, but according to expert opinion this Ms may be assigned to the 15th century A D and is thus slightly more than four hundred years old. The copyist of this Ms has often confused between *v* and *dh*, *n* and *l* perhaps he or his predecessor has not carefully read the *ūdarsā prati*. He numbers serially only a few verses at the beginning. He consistently uses *padumātrā* or *prsthāmātra*, though here and there *e* and *o* show the top-strokes. His *ya* looks like *dya* and is read by some as *jya*. The letters *ch* and *cch* are not duly distinguished by him. Though there are many scribal slips and usual lapses, the copyist has a neat hand throughout. He distinguishes his *u* and *o*, with a dot or stroke on the top of the letter.

In orthography, this Ms is more inclined to the use of *ya-sruti*, though there are cases where it is not used (printed text p 4, line 8 *raiā*, but in the next line *raiya*). It has some cases of inorganic *t* as well. On the whole very often it uses *n* initially and in a conjunct group, though there are cases of initial *n* and of *nn*. It uses *anusvara* almost as a rule and not *parasavarṇa*. In a few cases, *m* is used generally at the end of a line or so. Conjunct groups like *cch*, *jjh* and *tth* are written even after an *anusāra*. In Sanskrit passages, in the conjunct groups with *r* as the second member, the other consonant is written double (the developing partner unaspirated with the aspirated remnant). In this volume are included the drawing of the select *akṣaras* of this Ms as well as the block-prints of the photographs of its two pages Nos 1*b* and 133*b*. The page 35*a* is reproduced by F B J KUIPER in his paper 'The Paisaci fragment of the Kuvalayamālā', *Indo-Iranian Journal*, vol I-1957-NR 3.

J - This is a palm leaf Ms of the *Kuvalayamālā* belonging to the Big Bhandāra at Jaisalmer¹. It contains 254 leaves, each leaf measuring 58.5 by 6.4 cms. The breadth noted is obviously at the centre of the widest leaf, because it decreases at some corner or the other and varies from leaf to leaf. Muni Śrī JINAVIJAYAN placed at my disposal 54 photographs each measuring 29.3 by 24.2 cms. put on mounts 39.4 by 31.8 cms. and containing some ten pages (of one side of the leaf or the other) of the palm leaves². While arranging the leaves for photographing, a few pages are repeated in different plates. In this lot are included the photographs of the wooden boards of the *Candra prajñapti* and *Bhagavatīvrtti* and of some of the leaves of the *Vilāsavati-kathā*. The palm-leaves Nos 1 and 254

¹ C. D. DALAL and L. B. GANDHI, *A Catalogue of Ms's in the Jain Bhandars at Jaisalmer* p 27, also Intro p 42 G. O. S. XXI Baroda 1923.

² There is a set of photographs also in this Oriental Institute, Baroda.

are written on one side only. Munji also gave me a transcript prepared from the palm-leaves directly, and a copy of this, got prepared by me, I repeatedly used while preparing my press-copy. Though I have not handled the palm-leaves directly, every reading recorded by me is checked in the light of the photographs in which the leaves are of reduced size, a little less than half. As it was difficult to read them with naked eyes, a few photographs I got enlarged to 51 by 40.7 cms., and therein the letters were easily readable, though due to not-very-sharp focus some leaves gave a blurred appearance. The original Ms., I imagine, must be an admirable piece of calligraphic workmanship.

The number of lines varies from 4 to 7 on different pages depending on the breadth of suitable writing space available on each side of the leaf. Each full-length line contains letters (including *dandas* etc.) ranging from 135 to 140. Excepting the first and the last, all the folios are written on both sides in black ink. The written portion on each page gets divided into three parts with space and a hole (for the string) in between them. There is margin left at both the ends. Some leaves are broken at the ends here and there, and as the photographs indicate, on a few pages the ink is rubbed. Perhaps the letters could be read easily in the original palm-leaves, because what is apparently blurred is duly copied in the transcript prepared directly from the palm-leaves.

The leaves bear page-numbers on one side only, on the left-side margin (generally at the centre) in symbolic syllables, standing vertically, i.e., one below the other, the lowest syllable forming the first place and on the right side margin (also at the centre) in numerals written horizontally. A careful study of these symbolic syllables discloses that they are practically covered by the excellent table drawn up by Muni Srī PUNYAVIJAYAN¹. Some of the symbolic syllables in the photographs of J are covered by the strings. One or two deviations I could mark, but they may be looked upon as scribal slips. Some of the syllables have a wavy crest on the serif or a couple of dots on the head, all this may be either decorative or just a flourish of the pen. The zero is also given sometimes a decorative figuration: it is fixed, on four sides, by four round brackets with inward or outward curve, or its place is taken by a cross, or the sign of multiplication, the angles being filled by round brackets of outward curve.

In this Ms. every letter is separate, or a unit by itself, and the serif or headline of one is not connected with that of the other. The *padī mātrā* or *prsthā-mātrā* is used here and there, but it is less frequent, if not altogether absent, in the first line which has ample blank space for the top-strokes for the vowels *e* and *o*. Both *para savarna* and *anusvāra* are used. There are instances of *ya-śruti*, but it is not uniformly used. Almost uniformly *n* is used everywhere: the instances of initial *n* and conjunct *nn* are scarce. There is plenty of use of inorganic *t*, or what is often called *ta-śruti*.

The Ms. J perhaps makes no distinction between *v* and *h*, and it uses the same letter for both of them. There are certain letters which look very much alike in some places, for instance, *e* and *v*, *ṣha* and *ḍha*, *v* and *ṣ*, *lh* and *h* etc. Many

¹ *Jain-śāstra kalpa-drum* 1 by S. M. NAWAR, p. 63 of the First Section, Ahmedabad 1935, also *Sinhala prakāraṇa* (Gujarati Intro.) by S. SAUGHANI and B. DOSHI, pp. 15-27, Ahmedabad 1932.

of the letters have such a peculiar and old style that a novice might confuse one for the other, some pairs may be noted here by way of illustration *a* & *jh*, *u* & *o*, *ñ* & *j*, *e* & *p*, *gh* & *pp*, *gh* & *vv* & *pp*, *tth* & *ddh*, *d* & *r*, *t* & *n*, *n* & *l*, *th* & *vv*, *ph* (second variety) & *d*, *bh* & *ru*, *m* & *s*, *y* & *p* etc With regard to *u* and *o*, one feels that there is a slight difference in their shape, but it is not always definitive Very often *ech* is written for *ch*, and *ech*, *jjh* and *tth* follow an *anusvāra*, the first two even a long vowel At times initial doubling as in *tthio* is seen The sign of *agraha* is used here and there, of course rarely, and a somewhat peculiar symbol (a round bracket with a stroke below) is used for *m*

In this Ms J, verses are not numbered, separation of words is sometimes indicated by very small strokes or dots on the head of a line, very often *dandas* are helpful, but they are not put always at the required place, especially in prose In verses, however, single or double *danda* is used regularly and correctly At times some letters are rubbed out and stand faint they are to be treated as cancelled Sometimes dots are put on letters which are to be omitted, and a stroke below them means striking off of that portion Portions within round brackets are also to be left out There are some marginal additions and corrections, often in a different hand of the later style Big sections in stories are concluded with a symbol which looks like *cha*,² put between single or double *danda* The Ms J opens thus

६० अा णमो चोतराणाय ॥ पढम णमह जिण्णद etc

and ends thus

॥ इति कुचलयमाला नाम सकीर्णकया परिसमाप्ता ॥ (ॐ) ॥ मण्ड महा र्थः ॥ छ ॥ सवत् ११३९ फाल्गु बदि १ रविदिने लिखितमिद पुस्तकमिति ॥

Thus this Ms is written in Samvat 1139, i.e., (-56), A.D. 1083, and so it is nearly 900 years old The concluding sentence, mentioning the date, shows a slightly different hand, but I think, it is written by the same writer

A paleographic study of this Ms by duly handling the original palm-leaves would bring to light many interesting details As already observed by Prof F B J KUIPER², 'J is written in a hand which closely resembles that of pl VI col XV of BÜHLER (taken from a Ms that is only two years older than J), except for the *akṣara na*' The serif or the head or top line of many letters in J is not just a short line above the *akṣara*, but often it looks like a wedge (with thick ink) and resembles the serif of certain letters in pl V, col III and pl VI, col XIV of BÜHLER³ What is seen as hollow triangle of the serif in the Banskara plates of Bhoja of Dhāra (11th century A.D.) is thickened with ink in J

It is interesting to study the *akṣaras* in J in more details *a* and *ā* structurally resemble those in BÜHLER VI xv xvii but may also be compared with those in

¹ See the charts of *Akṣara śatikas* at the beginning

² *Indo Iranian Journal* I No 3, p 231

³ These references to BÜHLER are to his *Indische Palaeographie* in the *Grundriss* 1896, with plates, its English translation by J F FLEET in the *Indian Antiquary*, XXXIII, 1904 lately issued along with plates in *Indian Studies Past and Present* Calcutta 1959

V VIII and VI XIV what deserves to be noted is the graded thickness of the vertical line with a pointed tip For *i* cf BÜHLER V VIII, IX & XXI, VI VI, it is clearly different from that in VI XV This letter *i* in J is peculiar and unlike those noted by BÜHLER in plates V & VI, the nearest in shape being that at VI VII 4, but it resembles the Pratihara (9th c A D) type noted by C SIVARAMAMURTI¹ In its second variety (see the *aksara-valika* block at the beginning) the top mark is not the usual curvy or wavy line but a half-bracket-like hook resembling the upper roundish mark as in BÜHLER VI XV 4 or V XXI 4, very much like the present-day hook on the top of Devanāgarī *i* to show that it is *i* For *u* of J, cf BÜHLER V III & VI XV XVI, its lower hook being more sharp pointed For *ū* cf BÜHLER V XV & VI XV-XVI its wedge shaped serif is very striking, and it looks very much like *ja* of J For *e*, cf Ibidem V VI & VI XV-XVII the sharp point at the bottom is striking For *o* of J, cf BÜHLER VI XV-XVI 13, the symbols in which are sufficiently similar to those for *u* J writes *u* and *o* apparently alike There seems to have been some difference, but it is not definitive The forms of these *aksaras* in our chart are taken from a context where the values are definite The letters *u* and *o* in OJHA's, plate XIX, the *varna-mālā* from the palm-leaf Ms *Uṣṇīsa Vyayadhārūnī*, deserve comparison² In later corrections which are made in a squarish hand, *o* is represented by *u* with a top stroke as in later Devanāgarī found in Mss like our P

For *k* of J, cf BÜHLER VI V, XIV & XV, the flourish of it agrees more with that in XIV than that in XV For *kh*, cf Ibidem V XVI and VI XIV For *g*, cf Ibid VI XV, but its shape in J is more curvy For *gh*, cf Ibid VI XV XVI, at times it is similar to that in V XI etc

For *c* of J, cf BÜHLER V III and also VI XV, its shape is more acute angled in J, and when the interior space is covered by ink, it often looks like *r* For *ch*, cf Ibidem V XVI and VI XV, it is very much similar to *th* in the conjunct group, and often *ech* stands for *ch* For *j*, cf Ibid V XVI, and also VI XIV-XVI For *jh*, cf Ibid VI XVI, it is often difficult to distinguish it from *jh* and it very much resembles the *aksara* in paragraph 2, Plate XXVI of OJHA

For *t* and *th* of J, cf BÜHLER VI XV For *d*, Ibid VI XVI, at times it looks like *r* when the ink column of the letter is less thick For *dh* cf V XIV For *n*, cf VI XV, it has roundish arms, one of which has a fine point, and by later scribes it is sometimes misread as *l*

For *ṭ* of J, cf BÜHLER VI XVII-XVI, the top wedge of our *ṭ* is very thick For *ṭh* cf Ibidem V XXI, but often it resembles *ṭh* For *ḍ* cf VI XV, but its style is very much like *ṭh* in V III XI For *ḍh* cf VI XV, but the style as in V III-X The structure of *ḍh* is somewhat ticklish For *ṇ*, cf VI XV, but for its style V XI

For *p* of J cf BÜHLER VI XV For *ph* cf VI XV, but in some places its shape is different (both the types being shown in the chart) and resembles that in V VIII (c 993 A D or the Sena type (p 125) noted by C SIVARAMAMURTI² For *b* cf VI XII, *b* and *v* are similar, and perhaps the same symbol served the pur-

¹ C SIVARAMAMURTI *Indian Epigraphy and South Indian Scripts* Fig 87, p 181 Madras 1952, also p 64

² G H OJHA *The Palaeography of India* (2nd ed.) Ajmer 1918

³ See C SIVARAMAMURTI'S book noted above pp 127 and 140

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For *y* of J, cf BÜHLER VI xv, but note the parallel bend on both the sides For *r*, cf VI xiv-xv, and also V vi etc, the thick line and dagger-like shape of our *r* are striking For *l* cf VI xv, but the shape of its serif is somewhat different For *v*, cf VI xv, its longish and angular shape deserves attention For *ś* cf VI xv, it occurs in J only in a few Sanskrit verses, and at times it is written like *s* For *ṣ* cf VI xv, but the style is more similar to those at V xvi, and VI x-xi For *ṣ* cf VI xv, but some difference in the shape, cf also VI xiii For *h* cf VI xv, but for its style cf V iii and VI xiii For *ks* cf VI xv For *jñ* cf V x 44, our symbol is more roundish

From the above detailed observations it is seen that most of the *aksaras* of the Ms J have a close resemblance with those recorded by BÜHLER in plate VI, column xv. He has drawn them from a palm-leaf Ms of the Sanskrit commentary of Kōtyācārya on the *Viśeṣāśāsyaka* of Jinabhadraganī (together with some supplements from the Royal Asiatic Society's *Ganaratnamahodadhī*, of A D 1229), now deposited in the Bhandarkar O R Institute, Poona¹ I have personally inspected this Ms with a view to have precise palaeographic comparison of it (V) with J Both V and J contain Jama works, they belong originally to Jama Bhandāras, and possibly hail from nearly the same area V is written in *Sam* 1138 Pausa and J in *Sam* 1139 Phālguna, that is V is older than J by a year and two months The writing of V is strikingly clear, though some of its leaves are damaged and even broken to pieces possibly, for its age, it is adversely exposed to weather and repeatedly handled J has its leaves, however, quite intact, and my impression is that it is not much handled The *aksaras* of J, in most cases have a close structural resemblance with those of V Some letters in these have clearly different patterns, for instance, *i*, *ī*, *u*, *ph* (second variety), and even *d* and *dh* Despite this structural resemblances between many letters in V and J, the appearance and impression of the written matter that one gets are different Some of the apparent reasons are as below In V letters are squarish but in J, longish, angular and slanting In V serifs or headlines are flat, straight and mutually not very much detached, but in J, their shape, in most of the letters,

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समाप्तमिदं विद्यावाच्यकम् ॥ छ ॥ कृतिजिनभद्रगणितमाभ्रमणपूज्यपादाना ॥ छ ॥ भाष्य सामायिकस्य
स्फटिककटपदार्योपगूढ यदेतच्छीमत्पूज्यैरकारि क्षतकलूपधिया भूरिस्तकारारि । तस्य व्याख्यानमात्र किमपि
विदधता यमया पुण्यमाप्त । प्रत्याह द्वाकलय परमपरिमिता प्रीतिमत्रव तेव ॥ छ ॥ लिखित पुस्तक चेद
गमिकुमारस्वजिनः । पापाकटकुलवातेन गुदाधरविकल्पेन ॥ स ११३८ पोषवदि ॥ ० ॥ [Then in a different
hand] क्लेशवाच्यवृत्ता टीका समाप्तेति ॥ छ ॥ [Then in a different hand] श्यामस्य स्वरा त्रयोदशमहस्तापि
सप्तपताधिकानि ॥ १३७०० ॥ पुस्तक चेद विभूतभोजितम्वरपुरिदस्य जिनवन्दनमणरिति ॥

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Though V and J come from nearly the same locality and are of the same age, they illustrate two styles of writing though structurally majority of *akṣaras* is of the same pattern. The squarish handwriting in V can be favourably compared with that found in some old palm-leaf Mss at Jaisalmer and other places in Western India.¹ The writing of J, as seen above, is a little angular and cursive, with wedge-shaped serif, the line of writing showing different thickness occasioned by the point of the quill (or brush?) and the quantity of the ink at different places. This style has close resemblance with the one found in the palm-leaf Mss of Nepal and Eastern India, from which specimens are drawn by BUHLER in plate VI, columns xiii-xiv. It is not unlikely that the copyist of J comes from Eastern India or is more accustomed to the style of writing seen in palm-leaf Mss like the *Aṣṭasahasrikā prajñā-pāramitā* of the late 12th century A D, belonging to the Prince of Wales Museum, Bombay,² or the *Ñī* palm-leaf Ms of the *Rāmāyana*, dated c A D 1020, belonging to the Bir Library, Kathmandu, Nepal,³ or in the Ms of the *Ārya-gandavyūha-mahāyāna-sūtra-ratna-rājah*.⁴ A palm-leaf Ms of the *Upadeśamālā*, with the *Heyopādeyavṛtti*, was an interesting item for me in the exhibition of Mss. arranged at the time of the session of the All-India Oriental Conference, Ahmedabad 1953. Its writing very closely resembles that of the Ms J of the *Kuvalayamālā*. On an inquiry, Muni Śrī PUNYAVIJAYAN told me that the Ms. belongs to his collection and can be assigned to the 12th century (of the Vikrama era?). One can have a fairly correct idea of the script of J from the chart of select *akṣaras* carefully traced and given in this volume and also from the photograph of a few leaves reproduced here and elsewhere.

2 COMPARISON AND MUTUAL RELATION OF P & J

To compare and contrast and thereby to ascertain the relation between the

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² P CHANDRA. Indian Illustrated Mss. *The Times of India Annual*, Bombay 1960, pp 42 ff.

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नमिकुमात्सेविना । प्राग्वाटकुलजातेन द्वादशरविलेखिना ॥ स ११३८ पोषचदि ॥ ० ॥ [Then in a different
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two available Mss, P and J, on the basis of which the critical text of the *Kuvalayamālā* is presented in this edition, constitute an interesting study by themselves.

J is written on palm-leaves and is dated *samvat* 1139, i.e., A.D. 1083, while P is written on paper and may be assigned to the 15th century A.D. Some of the readings of P confusing *v* and *dh*, *n* and *l*, *c* and *ṛ* etc. clearly indicate that it is a descendant of a palm-leaf Ms of sufficient antiquity. J is preserved in Jaisalmer (Rajasthan), and P, though now in Poona, also hails from Gujarat. The text of P gives 13,000 *granthas* as the extent of the work, but the copyist puts it at 10,000 only. On the whole the copyist of J is more efficient, apart from his calligraphic superiority, while that of P has committed many a lapse in copying from his exemplar, often he has wrongly read some of the syllables from his *ādarsā*, and some of his haplographical omissions are quite obvious. These copyists wrote in terms of words with which alone, more than the sense of a sentence in a particular context, they were conversant, naturally they preferred *mangala* to *mamdala*, *punna* to *panna* etc. Both the Mss show this tendency.

The text of the *Kuvalayamālu* found in the two available Mss is not exactly identical and there are differences of various types between them. They are all recorded in the first forme (pp. 1-8) as exhaustively as possible. There is a large number of variations in syllables in these Mss. Some of them belong to the category of orthographical conventions. For instance, J presents a larger number of cases of inorganic *t* (or what has come to be called *ta śruti*) and it is more partial for *n* initial, medial and conjunct. It also retains Sanskrit *t* in some words. It has plenty of instances of *ya śruti*, but its general tendency is to leave the *udvṛtta* vowel as it is. There are in it a few cases of changing *k* to *g* and *t* to *d* and of retaining *d* some of these are Sauraseni tendencies. P, on the other hand, has a very few inorganic *t*, is more partial towards initial *n* and conjunct *nn* and prefers more consistent use of *ya śruti* (with the constituent vowel *a* or *ā*), and also *ya* for *ca* after a vowel. Then there are syllabic variations arising out of incorrect auditory or visual reception on the part of the copyist. He may not have heard a syllable correctly, if the text is dictated to him from an exemplar by some one else, or he may not have read correctly the script from his *ādarsā*. To this category belong the variations between *i*, *o* and *ya* and between *u* and *o* as case termination and also between *i* and *e* and *u* and *o* before a conjunct group (J *neviāna* P *niviāna* 5 14). Grammatical rules are optional and the Devanāgarī script has no symbol for short *e* and *o*, for which *i* and *u* are often used. In the early medieval Devanāgarī script, there are some symbols which are likely to be misread by one who is not skilled in the earlier form of the script but tries to read it as if it is the modern form to which he is more accustomed. For instance, J *via* P *cia* 5 23, J *mokkhai* P *soḷkhai* 2 28, J *tu* P *nu* 5 4, J *Dadhavanmo* P *Dadhādhāvanmo* 9 13 etc. Then some words are apparently mis understood and some closely resembling forms of them are written instead, for instance J *pavitṭya* P *pavatiya* 1 8, J *narae* P *iṅrae* 2 7, J *ruddammi* P *rumdmmi* 2 12, J *vihā* P *vihā* 3 5, J *payayam* P *payam* 3 27, J *tasai* P *hasai*, J *gaviya* P *gaddiya* etc. The initial consonant of a non initial word in a compound expression may remain unchanged, get elided leaving behind the constituent vowel, or be softened, or may stand single or double, if *n* is a conjunct this option also gives rise to many

a syllabic variation. This holds good in the case of enclitics and some of them like *puṣa*, *kiṃci* etc. give alternative forms (*so puṣa* or *so uṣa*, *ṇa kiṃci* or *ṇa-iṃci*). Besides these, certain variations arise out of optional grammatical forms, such as *aṃṇā* or *aṃṇāo*, *ṇavari* or *ṇavarām*, *taha* or *tahā*, *buddhiṃ* or *buddhi*; and there are others due to scribal lapses arising out of confusions and attempts to improve on them.

Then J and P show a pretty large number of variations in vocables; and a study of all such cases shows that they are voluntary substitutions for which one cannot hold mechanical copyists responsible. Some instances are of synonyms, sometimes with identical or closely approximate meaning; for illustration:

1.18	P भस्तीप्	J भावेण
2.18	P वरुचद्	J पाचद्
10.28	P रुचद् ति	J रुणयं ति
12.1	P चेडिया	J विलासिणी
40.7	P भस्त्रियं	J वंफियं
42.5	P हियएणं	J भावेण
54.9	P गवभघरयाओ	J वासघरयाओ
73.13	P रायटत्तेण	J रायतणएणं
95.11	P पृतिऊण	J पेच्छिऊण
102.3	P सहस्साउयाणं	J लफ्साउयाणं
107.5	P लोयणाई	J अच्छियाई
152.17	P वेयपायमूढयुद्धीणं	J जणाहवट्टियाणं
152.21	P विचाहो ति	J फि पि कज्जं ति
164.24	P समुद्काउ व्व	J माणसहंसो व्व
195.13	P एफकेण	J अण्णेण
224.31	P नयणाए	J लोयणाए
238.5	P लोणियपिड	J देधि किलाड
242.19	P सच्च	J सयल
254.3	P कालंमि	J समयम्मि
274.4	P विरालि	J विडाल

Some cases are of grammatical options or of alternative forms; for illustration:

7.7	P बहु	J प्रभूत [बहुत्त]
9.18	P दियहे	J दियसे
21.1	P दिवसो	J दियहो
19.17	P चिच [=चिचं]	J चिण्हं
46.20	P भाउणो	J भाउवस्स

53.1	P मम	J मह
67.16	P होहिर	J भविस [=स्स] ति
108 14	P अंवं	J अम्मयं
120 2	P उत्तिमंग	J उत्तमंग
140 5	P गणेज्जासु	J गणेज्जेजा
147 1	P तुप्पे	J तुप्पे
147.10	P दो तिणिण	J दोणिण तिणिण
147 31	P परिसे	J परिसम्मि
186 22	P दाही	J दाहिर
192 9	P मय्य [=च्च] म्ह	J मुच्चांमु
199 2	P परिफंस	J परिमास
237.6	P कुण्ह	J करेह
269 2	P सिधे	J सिंदि

These variants cannot go back to a common focus. There is, obviously, a conscious improvement or substitution in one or the other Ms.

These two Mss show some different lines, or portions of lines, or sentences and even verses here and there, for instance

- 2 9 P दुल्लहं चिय सुजुलजम्मं ति ।
J दुलहं चय आरियमेसं ति ।
- 8 9 P संकंतरविकरणोहि ।
J संकंतसूरकरोहि ।
- 32 30 P द्वावेसु इमस्स सु(=मु) रक्खस्स । केआरणे (=रण) अद्धलभय ।
J द्वावेसु इमस्स चम्मरक्खस्स द्दीणाराण अद्धलभयं ।
- 38 7 P तहं मि ते सज्जता अच्छिविअच्छपपरं च विरसंता ।
कहकह वि किचिमेसा वज्जुडंगोसु पइसंति ॥
वज्जुडंगपविट्ठा गणमेसं तथ किचि चिंतंति ।
J तेहि वि ते सज्जता अंछवियंछं परं च विरसंता ।
कहकह वि किचिमेसा वज्जुडंगं अह पयट्ठा ॥
अह ते वियणपरदा राणमेसं ते वि तथ चिंतंति ।
- 43 28 P जल्लेहासारिच्छा कीलत्तपणट्ठकोवसप्पायो ।
मरिऊण नेडलेसा पुत्तिसा देवत्तणे जंति ॥
J जल्लेहासारिसो ढण पुत्तिसा कोहेण तउ तेडलेस्ताण ।
मरिऊण पफउमेसं अह ते देवत्तणमुवेंति ।
- 67 17 P विगणो [=णे] मो आयययं केत्तियं अज्जियं ति ।
J विगणिमा आयययं केत्तियं ति ।
- 115 6 P भययं पणमामि तुह चरणे ।
J भगव कथोत्थ रणम्मि ।

- 148 2 P अणवरय रुवंतीए वाहजलोरल्लिघोयनयणाए ।
J अणुसमयरुयतीए वाहजलीयालिमइलयणाए ।
- 159 22 P जं जं सुव्वइ लोए पयढं आहाणयं णरवरिइ ।
J एअं तं जं सुचइ पयढं आहाणयं जणे सयले ।
- 203 14 P अप्फालिया वि टफ्फा जिणघम्मो सुंदरो सि लोमग्गि ।
अप्पे उण जे घम्मा ढं ढं ढं ढंति वाहरइ ॥
J अप्फालिया वि टफ्फा लज्जीणिकायरफ्फणं घम्मो ।
जीयदयादमरहिओ ढं ढं ढं ढं ति वाहरइ ॥
- 204 33 P जलणं जलं च जीए तस्स व्हो अप्पघाहओ पुरिसो ।
J वेयसुईसु विरुद्धो अप्पवहो णिदिओ य विउहेहि ।
- 205 5 P पुहईजलजलणानिलवणस्सई तइ य जग्गे जीए ।
मारैतस्स वि घम्मो हरेज्ज जइ सीयलो जलणो ॥
J दुधिहो त्य होइ घम्मो भोगफलो होइ मोफ्फघम्मो य ।
दाणं ता मोफ्फफल ता भोगफलं जइ जिवाण ण पीडयरो ॥
- 205 9 P भागीरहिजलविच्छालियस्स परिसड्ढ कइ व कम्म मे ।
वाहिरमलावणयणं तं पि हु णिउणं ण जाप्पजा ॥
J जइ होइ मुद्धभावो आराहइ इद्धदेययं परमं ।
मगाजलतल्याणं फो ण विसेसो भूए तस्स ॥

In some places J seems to add more matter (see for instance 26 10, 91 1, 147 2 etc), but at times it could even be said that P omits it. In certain contexts J seems to add something and P something (see 24 12, 230 19, etc). There are some places in which the alternative portions of P and J cannot go together (for instance, 151 20-25, see also, 204 19 and 204 23 etc). The concluding *mangala* passages (§ 431) also belong to this last category.

Judged by themselves J is more efficiently copied than P. P is full of lapses by way of omissions of portions here and there, in many cases these omissions are haplographical. The eyes of the copyist have wandered to a common word little later wherefrom he goes on copying omitting a portion in the middle (for instance, 96 21, 105 2, 139 1, 179 31, 182 14, 197 6, 210 9, etc). J also has missed some portions haplographically (for instance 61 17, 72 26, 156 15, etc), but such instances are comparatively a few on the whole. There are some two significant contexts in which innocent references to flesh etc appear to have been skipped over in P at 248 14 and 254 7, in the latter case P looks like improving on J. Then in another context, *āsīyā* in J stands as *dhanmalā(b)hiyā* etc in P (99 25,31).

Then one is attracted by some longer and significant passages in J which are not present in P. Sometimes they are amplificatory or add fresh matter. The colloquial passage in J (151 20-26) is special to it, and the corresponding passage in P (reproduced in the footnotes 151 24) is different. Then a pretty long passage, covering a page and a half (172 4 to 173 17) is found only in J. It is a

extent of obscuring the sense, is a strange phenomenon. It has no linguistic justification, it is not sanctioned by any early Prākṛit grammarian, it is understood on reliable authority that it finds no place in the canonical and other passages which constitute the daily recitation of Jaina monks; and the modern critical editors, to begin with hesitatingly and later on even without any explanation, have ignored it. A small minority of scholars¹ has looked upon it as a characteristic of the Ārsa Prākṛita or Ardhamāgadhī, and the authority for its usage is sought from the following verse of the *Nāṭyaśāstra* of Bharata (xxii)

चर्मप्रतीनदीपारे ये चावृद्धसमाश्रिताः ।

तदकारबहुलां नित्यं तेषु भाषा प्रयोजयेत् ॥

And implicitly they defend its retention while editing the early Jaina works in Prākṛit. This approach is not quite sound. Hemacandra, who has noted a number of peculiarities of the Ārsa Prākṛita, makes no mention of *ta-sruti*. As to Bharata's sanction, it is very much weakened by the fact that *o-kāra-bahulām* is an alternative reading for *ta-kāra-bahulām*, the former reading is not only preferred to but the total description also is taken to cover the Saurasenī by critical scholars.² Ultimately this minority has the support of Mss. where too the usage is anything but consistent.

What then is the source of this *ta-sruti* and how can we explain its usage in Mss. on such a large scale? It is profusely used in the Mss. of Chedasūtras and Cūrnīs, and it is from them possibly, it affected the Jaina Mss. especially in Gujarat and round about for a pretty long time. My humble surmise in the matter is that it is an orthographical convention, perhaps intentionally popularised to keep the contents of the Chedasūtras guarded from common readers, who were not entitled to their study.³ There is not the least doubt that these texts have been obscured by this *ta-sruti*, it takes some moments for one to realize that *nātamātā=nāyamātā*. Due to favourable factors like common authorship, study in groups of monks and the same set of copyists, this convention of *ta-sruti* spread to canonical texts, post-canonical works of various categories and even other works in Prākṛit. Though the text of the *Samarācckahā* edited by H. JACOBI (who has not discussed anything about it in his introduction, possibly due to his original notes having been lost in the war) is quite clean of this *ta-sruti*, it is seen from the observations of Śrī RAMANĪA VIJAYAJI MAHARAJ⁴ that a palm-leaf Ms. of the *Samarācckahā* (from the Jaisalmer Bhandāra) dated *samsat* 1250, 1 e, A D 1193, contains plenty of *ta-sruti*.

¹ H. DASA *Paśasaddi mahannavo*, Intro p 28, Calcutta 1928. B. J. SANDESARA *Vasudesa-himādi*, Gujarati Translation, Intro p 27, Bhavanagar 1946.

² L. NITTI DOLCI *Les Grammaires Prakrits* p 70 Paris 1938. P. L. VAIDYA *Prākṛit Grammar of Trivikrama*, pp 473, 475, Sholapur 1954.

³ D. MALAVANTIA *Nisitha eka adhyayana*, Intro to the *Nisithasutra bhāṣya*, p 6 Agra 1959.

⁴ He gave me a copy of his Gujarati article *Samarācckahānu maulika bhāṣāśīlāpa* published in the *Buddhīprakāśa* when I had an occasion to discuss this topic with Śrī PUNYAVIJAYAJI in Ahmedabad.

In the critical text of the *Kuvalayamālā*, presented here, the inorganic *t* is not admitted, the actual readings of both the Mss are fully noted in the first forme but sparingly in the subsequent formes. The presence of *ta śruti* is more conspicuous in dogmatical passages—may be that it is inherited from some canonical texts and their commentaries like the Cūrṇī. As isolated cases, the retention of *t* is admitted in stray words like *citi*, *clātam*, *rutam* etc written alike in both the Mss. Difference of opinion is possible about these cases.

About the use of *n* or *ṇ*, the earlier discussions need not be repeated here.¹ It has been noted that earlier palm-leaf Mss are inclined more towards *n* (everywhere, initially, medially and in a conjunct group). The basis of pronunciation about *n* or *ṇ* is uncertain in Prakrit dialects, the Mss, obviously, wavered erratically, according to the prejudice, aptitude and whim of the copyist, the early Prākṛit grammarians, like Vararuci, preferred *n*, but Hemacandra, possibly in view of the vagaries of Mss in his part of the country, made the use of *n* initially optional with the result that the orthographical conventions of Jaina Mss in Gujarat and round about inclined to use *n* initially, *n* medially and *m* or *ṇ* in a conjunct group. This explains to a very large extent, the difference seen in this respect between the pre-Hemacandra and post-Hemacandra Mss from Pattan and round about. This is borne out, in general, by the variants about *n* or *ṇ* (fully recorded in the first eight pages) in the Mss J and P.

As to the usage in Prākṛit Inscriptions Dr MEHENDALE'S observations may be taken into account.² A scrutiny of the Ghatayala Inscription³ of the Pratihāra Kakkuka for the usage of *n* or *ṇ* has a special relevancy for our purpose. It belongs to a place near Jodhpur in Rajasthan—its object is to record that a chief named Kakkuka founded a Jaina temple and made it over to a Jaina community which belonged to the *gaccha* of Dhanesvara, it is dated samvat 918, i e, roughly middle of the 9th century A D, and some twenty lines of it are in Prākṛit, the rest being in Sanskrit. Even though the Sanskrit influence is legitimate in this record, it is found that it uses throughout *n* only, initially, medially and in a conjunct group. This is a valuable pointer to the convention about the use of *n* in Prākṛit writing in Rajasthan in the middle of the ninth century A D, not in any way far distant from the place and age of Uddyotana, the author of the *Kuvalayamālā*.

As a healthy rule, *n* is used uniformly in this edition, the readings of *n* or *ṇ* (in subsequent formes) being noted only if both the Mss write *n*. Of course in the Paisācī passages and in certain words for which grammarians have special rules, *n* is allowed to remain according to the agreement of Mss.

The back-ground of *ja-śruti* is already discussed by me.⁴ It is found in some early Prākṛit inscriptions as well.⁵ To begin with, its use appears to have been sporadic, but gradually it became a question of orthographic standardi-

¹ A N UPADHYE *Lilāṅga*, Intro pp 8 f, Bombay 1949

² M A MEHENDALE *Historical Grammar for Inscriptional Prākṛits* p 276 Poona 1948

³ *Journal of the R A S*, 1895, pp 513-521

⁴ A N UPADHYE *Lilāṅga* Intro pp 10f

⁵ Dr D C. SIRCAR has contributed a paper of the Birkhār (Dist Bilaspur M P) Brāhmi Inscription *Quarterly J of the Mythic Society*, Culture and Heritage number, pp

sation in Jaina Mss Hemacandra's rule is more rigorous *ya-śruti* can stand with *a* or *ā* and when preceded by *a* or *ā* The Ms P uses *ya-śruti* more regularly, but J rather sparingly In this edition *ya-śruti* is uniformly used with the constituent vowel *a* or *ā*, irrespective of the preceding vowel All the readings, in this respect, from both the Mss are recorded in the first forme and in the context of the Paisācī dialect, but elsewhere only some significant readings are noted

When the Mss P and J waver between *e* or *i* and *o* or *u*¹ I have written *e* and *ī* with a consonant and elsewhere *ṛ* and *ṛī* But if both the Mss write *e* and *o* and if they are metrically short, a curve is put on them to indicate their short metrical value Very often P writes *-ja* for *-e*² as the termination of the Inst sing of the Fem type In J it is very difficult to distinguish between *u* and *o*, and it is interpreted in the light of the reading of P But much uncertainty remains especially in Apabhramsa passages which are scattered all over the text in the midst of other Prākṛit passages Whenever the author passes from one dialect to the other, there results a good deal of uncertainty of readings

About the elision (more regular in Mahārāstrī) of intervocalic consonants like *k*, *g*, *c*, *j*, *t* and *d*, or of softening *k*, *t* and *th* or of retaining *g*, *d*, *dh* and *bh*, and of changing *th*, *dh* and *bh* to *h*—there is a large number of variants between the two Mss As a rule, the reading of J is adopted, noting duly that of P in almost all cases The Ms J makes no distinction between *v* and *b*, but, in this edition, it is spelt in the light of its Sanskrit counterpart current in Western India

Both the Mss use *anusvāra* almost as a rule, but there are some instances of *parasavarna* here and there in this edition only *anusvāra* is used In terminations where *anusvāra* is optionally used J is followed, but, if both the Mss use *anusvāra* and the accompanying vowel is metrically short, the sign of nasalisation or the *candrabindu* is used instead The locative singular termination is necessarily written as *mmu* and not *mmu* J often writes *kinna*, but here it is written *kim na* In the Sanskrit passages, however, *parasavarna* is used, and the consonant, in the conjunct group with *r* as the first number, is written single (i e, *varga*, and not *vargga*) irrespective of the spelling in the Mss

Grammatical standard of Hemacandra is always kept in view, but nowhere is it forced against the readings agreed upon by both the Mss

Once it was realized that it is highly probable that the revisionist is the author himself in most of the cases, it was felt that the readings from both

221 24, Bangalore 1956 He observes thus 'The epigraph may be palaeographically assigned to a date about the close of the First Century B C' 'The language of the inscription is Prakrit Interesting from the orthographical point of view is the *ya-śruti* in the names Payavati for Prajavati and Bharadayi for Bharadvāji But there is no case in which a surd has been modified into a sonant'

¹ As a corollary of the rule that a long vowel before a conjunct is necessarily shortened, it is found that often *e* and *o* become *i* and *u* before a conjunct In the absence of orthographic symbols in Devanagari for *ē* and *ō*, which being their phonetic value before a conjunct, *i* and *u* (respectively) are used instead Pāṇini (I 1 48) has recognised the symbols *i* and *u* for *ē* and *ō*—Vide my intro to the *Kartukejanuprekṣa*, p 73, Bombay 1960

² This may be even -a with the glide y

J and P should be recorded as exhaustively as it is necessary and possible. In the first forme (pp 1-8) all syllabic variations are noted meticulously, but in subsequent formes variants arising out of *va-sruti*, inorganic *t, u* or *o, i* or *e, n* or *n* and others of this type are not fully recorded, excepting in crucial contexts. In some cases obvious corruptions are noted, because they go to confirm what the basic reading might have been. If the readings given are felt to be more than necessary, it is pleaded that the editor has erred on the safer side. And there are valid reasons for this erring as well. We have only two Mss of the *Kuvalajamālā*, and they show such variations as need preservation. Obvious scribal errors, of course, are skipped over. The Prākṛit phonology has such potent possibilities that what is a wrong form to us, and according to our grammatical standards, may show its counter-part in some dialect or the other of the New-Indo-Aryan, which is being so zealously studied now-a-days. This meticulous recording of variants has a special value in the *Paśācī* and *Apabhramśa* passages and in the contexts of the colloquial conversations and illustrations of regional dialects which are a speciality of this work. Lastly, almost single handed as I have worked, I am quite conscious of my limitations as well as possible lapses in handling the material of this great Prākṛit Campū which is being edited and published for the first time, and hence, I must leave the maximum evidence for a subsequent rigorous and searching connoisseur who would like to improve on my text. In a few places, where the readings are improved upon or emended, the requisite data are given in the foot-notes. All the additions, in one or the other Ms, are included in the critical text. If the passages in P and J are obviously alternatives, one is adopted in the text and the other is relegated to the foot-notes.

Further both the Mss, J and P, are so closely and compactly written that it is hard to distinguish prose and verse. In the prose matter, the placing of *dandas* is not uniform in both. In short, it is highly irregular in P. I have adjusted them to suit the meaning and context. Wherever a shorter pause was needed, enumeration was to be indicated, a vocative was to be separated (after the last vocative, if there are many words in that case), I have put a comma. The object is to help a clearer understanding and bring better force in conversation. Single or double inverted commas are used to mark out direct statements or thoughts. Hyphens are used to separate words in a compound expression, but if there is uncertainty or *sleṣa* in any expression, they are not introduced. If the initial consonant of the following word is phonetically changed, the hyphen is hesitatingly used in such cases. The verses are not numbered, but for referential purposes the lines are numbered (1, 3, 6 etc) on each page, and the foot-notes have a reference to these lines. Going from line to line, one can easily detect for what portion there is a variant reading. Whenever both the Mss put numbers for enumerated topics, they are retained in the constituted text. The whole text is continuous, and there are no chapters or *prakāraṇas*. For referential convenience and for neat presentation (rather than necessarily at appropriate contexts) the matter is divided into paragraphs in somewhat an arbitrary manner.

4 THE KUALAYAMĀLĀ AND MODERN SCHOLARSHIP

It is necessary and interesting to review the studies of modern scholars in connection with the *Kuvalayamālā* mainly with reference to some of its significant passages. The attention of modern scholars was attracted towards this work only after the Ms P (No 154 of 1881-82) was secured for the collection of Mss of the Government of Bombay, then belonging to the Deccan College, Poona, and now in the Bhandarkar Oriental Research Institute, Poona.¹

In the *Jaina Granthāvalī*² there are references to the Prākṛit *Kuvalayamāla* of Uddyotanasūri and Sanskrit *Kuvalayamālā* of Ratnaprabha, the sources being the *Brhaṭṭippanikā* and the Deccan College lists. The Ms of the former in the Deccan College (KANTHVIJAYAJI?) and of the latter in Cambay and Ahmedabad are mentioned. The attribution of the *Kuvalayamālā* to Indrasūri is based on a wrong reading in an extract given by P. PETERSON from the *Śāntimāthacarita* of Devacandra.³

The *Kuvalayamālā-kathā*, a stylistic Sanskrit digest of the Prākṛit work of Uddyotana by Ratnaprabhasūri (c. middle of the 13th century A. D.), was edited by Muni CHATURVIJAYA from three Mss and was published in 1916.⁴ The *prastāvanā* (in Sanskrit) of this volume introduces most exhaustively, for the first time, the earlier Prākṛit work of Uddyotana quoting its significant extracts from the Poona Ms which correspond to the following passages in this edition, p 282, l 6 to the end of § 432 omitting a few verses *īandāmi savīa-siddhe to [pani] vayāmi*, p 173, l 31 to p 174, l 6, p 1, ll 2 to 8, and p 3, l 14 to p 4, l 14. A bare outline of the story is indicated, and significantly enough it is stated that Haribhadra, who is styled as *bhava-viraha*, is earlier than Uddyotana and not at all a contemporary of Siddharsi, the author of the *Upamstibhava-prapañcā-kathā*. The extracts given in this Introduction attracted the attention of various scholars who used some of these references in their studies.

It was in 1916, the *Kāvya nīmānsā* of Rājasekhara,⁵ edited by C. D. DALAL and R. A. SHASTRY was published, and in its notes were given some extracts from the *Kuvalayamālā*, based on the Ms P and corresponding to our text, p 3, l 18 to p 4, l 2, which attracted the attention of some other scholars,⁶ towards the *Kuvalayamālā*.

¹ H. D. VELANKAR *Jinaratnakosā* p 94 (Poona 1944) gives reference to KIELHORN III, A list of the third collection of Dr. KIELHORN known as *Collection of 1881-1882*. Dr. P. K. GODÉ kindly informs me that the entry regarding Ms. No 154 of 1881-82 stands thus (p 207) '[Name] Kuvalayamāla (in Prākṛit) [Author] Uddyotanasūri, leaves 183 ślokas 10,000, No 154 of 1881-82.'

² Published by Śrī Jaina Śvetāmbara Conference, Bombay 1909, pp 222.

³ *A Fifth Report of operations in search of Sanskrit Mss in the Bombay Circle*, Bombay 1896, p 73.

⁴ Śrī-Jaina Ātmānanda Sabhā, Bhavanagar 1916, No 54. A revised and critical edition of this text is included in this volume.

⁵ Gaekwad's Oriental Series, No 1 Baroda 1916, p 124 of the Re-issue, Baroda 1924, pp 204-5, 3rd edition Baroda 1934.

⁶ N. PREMI *Padmācaritam* (Bombay 1928), Intro p 2, A. N. UPADHYE *Annals of the B. O. R. I.*, XIV, 11, p 62, also the *Varāṅgacarita* (Bombay 1938), Intro pp 9-10.

MUNIRAJ SHRI JINAVIJAYA read a paper (in Sanskrit) at the First [All-India] Oriental Conference (Poona 1919) on 'The Date of Haribhadrasūri'¹ It is an exhaustive paper which scrutinises the views of earlier scholars, lists the works attributed to Haribhadra, enumerates the traditional sources for his biography, and takes up for discussion the traditional date, A D 529, assigned to him, Siddharsi's (A D 906) reference to him as *me dharmā-prabodha-karo guruḥ* and consequent conclusion of H JACOBI that Haribhadra was a senior contemporary and *guru* of Siddharsi JINAVIJAYA shows that Gargarsi was the *guru* of Siddharsi and correctly interprets the latter's reference to Haribhadra It is in this context that he quotes the *Kivalayamālā* (p 4, l 2) and reaches the conclusion that Haribhadra, the author of *Samarāditya-kathā* could not be later than A D 778 Then he studies the various references from Haribhadra's works, quotes an extract from the *Kivalayamālā* (corresponding to p 282, l 6 to l 20) from the Ms P, and assigns Haribhadra to A D 700-770 In the appendix, the chronological relation of Haribhadra with Sāntaraksita, Dharmottara, Mallavādi and Saṃkara are indicated

The *Bṛhatṭippanikā* is an old valuable list of Jaina works prepared in Sam 1440 (-57), i.e., A D 1383 by some Jaina monk acquainted with the Mss-collections at Pattan, Cambay and Broach etc (but not Jaisalmer) It was used by the compilers of the *Jaina Granthāvalī*, noted above It is published (based on the Ms, three to four hundred years old, belonging to the collection of Śrī Kāntivijayajī Jaina Jñānamandira, Baroda) by MUNI JINAVIJAYA² Therein the references to the *Kivalayamālā* (p 10) stand thus

320 क्वलयमाला प्रा. सु. [सं (?)] ८३५ वर्षे उद्द्योतनसूरिया १३००० ।

321 क्वलयमाला स रत्नप्रभसूरीया ३८९४ ।

A *Catalogue* of Manuscripts in the Jain Bhandars at Jaisalmer, compiled by C D DALAL and edited with Introduction, Indexes and notes on Unpublished Works and their Authors by L B GANDHI was published in 1923³ It presents the entry of the Ms of the *Kivalayamālā* in this manner (p 27)

229 क्वलयमाला of दक्षिणप्रबंध (उज्जयिन) सूरि 254 leaves 23 x 2½

Col — इति क्वलयमाला नाम सङ्गोष्णया . सवत् ११३९ दातु (आसु) यदि १ रविदिन लिखितमिदं पुस्तकम् ।

In his Sanskrit Intro and its notes (pp 42-43) Pt GANDHI gives some bits of information about this work (possibly based on the extracts from the Poona Ms quoted by the Editor in the Introduction to the edition of its Sanskrit digest by Ratnaprabha published from Bhavanagar and noted above), especially quoting references to Uddyotana by Ratnaprabha and Devacandra⁴

¹ Separately issued, pp 1-23, in the *Jaina Sūtrīya Saṃśodhaka Granthamālā*, Poona

² *Jaina Sūtrīya Saṃśodhaka* I 2, Supplement pp 1-16, Poona (1920?) see also *Ibidem* I, 4, pp 157-58

³ G O S., No XXI, Central Library, Baroda 1923

⁴ PETERSON, in his *Fifth Report*, already noted above, gave an extract from the *Sūtrīyāntha-cāntā* of Devacandra (Sam 1160, i.e., A D 1103) दक्षिणप्रबंधसूरि इति नामि सवत् ११३९ दातु ।

H JACOBI completed his edition of Haribhadra's *Samarāuccakahā*, Vol 1, Text and Introduction, in 1926,¹ and in his Introduction (pp II & III), while reviewing the earlier discussion and accepting the revised date of Haribhadra (c 750 A D) as proposed by MUNI JINAVIJAYA in his paper presented to the First Oriental Conference, Poona (1919), he discusses the exact date of the completion of the *Kuvalayamālā* as specified by its author, ascertaining it as 21st March, 779 A D

There is an exhaustive essay in Gujarati on the *Kuvalayamālā* by JINAVIJAYA² Giving an outline of the Jaina narrative literature with pointed reference to certain works of which the *Taranganaī* of Pādalipta and *Samarāuccakahā* of Haribhadra are introduced in details. The controversy about the date of Haribhadra and the latest conclusion are reviewed. Then follows an account of the *Kuvalayamālā* based on the study of relevant sections from the Mss from Jaisalmer³ and Poona, especially the Praśasti portion (§ 430, with variants of P noted in the foot-notes) which is translated into Gujarati with valuable explanatory comments on some of its references to Toramāna, Pavvaīyā, Jābalīpura, Gupta etc.⁴

Pt L B GANDHI edited three Apabhramśa works of Jinadattasūri,⁵ a senior contemporary of Hemacandra, in the G. O S in 1927. As an appendage to his Introduction (in Sanskrit), he has added a well-documented essay (in Sanskrit) on the Apabhramśa language. He explains incidentally the background of Prākṛit, its relation with Sanskrit and the nature of Ardhamāgadhī. In the context of the discussion about Desībhāsās, he has introduced in details the Prākṛit *Kuvalayamālā* and has quoted a number of passages from it, from the Jaisalmer Ms⁶ (giving reference to its palm-leaves) corresponding in the order they are quoted to our text [p 89, f n.] p 282, l 19 to p 283, l 6, [p 90,

कुवलयमाला व्व महा कुवलयमाला क्हा जस्त ॥ Pt GANDHI reads *mdha* for *mda* and suggests *suha* for *mahā*, Prabhācandra (A D 1277) refers to the *Kuvalayamāla* thus सुदिर्दिष्टम् चदाह्यो मुद्भारतास्ति तस्य स । कया कुवलयमाला चक्र तुङ्गादिभराम ॥ XIV 89 That only shows how the original reading *lakkhunna mdha* was not correctly understood

¹ Bibliotheca Indica, Work No 169, Calcutta 1926

² See *Jaina Sahitya Samśodhaka* III, 2 pp 169-94 Poona Sam 1983, i.e., A D 1927, also *Vasantarajata Smarakagrantiha* Ahmedabad 1927, its English summary by A S GOPANI in *Bharata's Vidya* II, 1, Bombay 1940

³ The photographs of the Jaisalmer palm leaf Mss which are described above were used for the present edition. There appears to be another set of these photographs in the Oriental Institute, Baroda about which my friend Dr B J SANDESARA, Director, O I, Baroda, writes to me thus (21 2 1961) 'A photo copy of *Kuvalayamāla* (O I No 13163) is available in our Mss collections. There are 54 photographs 15' x 12" size each. Eight leaves are included in the first photograph and 10 in the last one. The photographs were taken in 1927 at Ahmedabad. The colophon of the photo-copy agrees with that of the Jaisalmer Ms of your printed edition.'

⁴ A M GHATAGE Narrative Literature in Jaina Maharashtra, *Annals of the B O R I*, XVI, 1-11, p 34, N C MEHTA, Jaina Record on Toramana, *J of the Bihar & O R S* XIX, 1928, Toramana viśayaka Jaina ullekha, *Jaina Siddhanta Bhāskara*, XX, 2, pp 1 6, Arrah 1953

⁵ L. B GANDHI *Apabhramśa kāvyatraya*, G O S XXXVII, Baroda 1927

⁶ As noted above, a photo-copy of it is already there in the Oriental Institute, Baroda

f. n]: p 282, l 4 to l 18, [pp 91-94], p 152, l 21 to p 153, l 12, [p 91, f n] p 4, ll 11-14, p 281, ll 22-25, p 281, l 26 to p 282, l 3, [pp 97-98] p 71, ll 1-8, [pp 104-7] p 151, l 18 to p 152, l 17, [pp 108-9] p 55, ll 10-21, [p 109] p 63, ll 18-25, [p 110] p 47, l 6 [p Ibid], p 59, l 5 He has added his Sanskrit *chāyā* and minor comments here and there It is he who published, beside the *prāsasti* verses (already published by MUNI CHATURAVIJAYA and MUNI JINAVIJAYA) a number of extracts from the Jaisalmer Ms of the *Kuvalayamālā* Some of these passages are really important, and as such they have attracted the attention of some scholars

The Paisācī dialect has been of great interest for scholars,¹ and A MASTER, who wrote a paper 'The Mysterious Paisācī' was obviously attracted by the Paisācī passages in the *Kuvalayamālā* a detailed acquaintance with which he came to have from Pt GANDHI'S Introduction noted above In his paper 'An Unpublished Fragment of Paisācī'² he gives not only a critical text (based on J and P) of the Paisācī passage (along with the photo-prints of the relevant leaves of J) corresponding to our text, p 71, ll 7-26, but also presents a tentative translation accompanied by grammatical and other notes He continued his studies on the *Kuvalayamālā*, in two more papers 'Cleanings from the Kuvalayamālā Kahā',³ Nos I and II In the first he has presented his critical observations on three fragments (corresponding to the printed text, p 63, ll 16-26, p 47, l 6, p 59, l 5) and specimens of Eighteen Deśa-bhāsās His linguistic notes are interesting In the second he has critically studied (adding grammatical notes) the specimens of prose Apabhramśa and contemporary Middle Indian mixed with Sanskrit, especially the passages corresponding to the printed text, p 55, ll 10-21 p 151, l 18 to p 152, l 17 This is prefaced with a few general remarks on the author etc and concluded with an excursus on the Jaina Kathā

Lately, F. B J KUIPER, Leiden, in his paper 'The Paisācī Fragment of the Kuvalayamālā',⁴ has re-edited and published at A MASTER'S instance the Paisācī passage from the *Kuvalayamālā* (corresponding to the printed text, p 71, ll 10-26) It is prefaced with a thorough grammatical analysis of the dialect and followed by English translation and notes, both explanatory and textual, which are very helpful to understand certain knotty points in the text He has given a block-print of the page from the Ms P containing that passage

¹ A N ŪPADIYĀ Paisācī Language and Literature, *Annals of the B O R I*, XXI, 1-11, pp 1-37

² *Journal of the R A S* 1943, 217 f

³ *Bulletin of the S O A S* XII, 3-4, London 1948

⁴ *Bulletin of the S O A S*, XIII, 2 and XIII, 4 London 1950

⁵ *Indo-Iranian Journal* I, 3, pp 229-40, The Hague 1957

5 THE KUVALAYAMĀLĀ. A CRITICAL STUDY

I. CONTENTS OF THE KUVALAYAMĀLĀ

[i Author's Introduction]

INTRODUCTORY MANGALA, HUMAN LIFE AND ITS OBJECTIVES In the opening *mangala*, to begin with, the author directs salutations to Ṛsabha, the first Tīrthakara, with poetic references to some events in his career, secondly, to Mahāvīra who could not be shaken in his meditation even by the tempting appeals of the charming seasons prompted by (god) Saṃgama, thirdly, to the rest of the Jinas; and lastly, to the Tīrtha which enlightens the souls, which enables some of them to attain Liberation, and which is sacred even to the Jinas. The souls, under the pressure of passions and previous Karmas, plunge into hells, thence they pass through various species of sub-human beings, and then, through some *punya*, they are born as men with a perfect body and in a good family. With the acquisition of this rare human birth, one should pursue the human ends which are three *dharma*, *artha* and *kāma*, and to these is added *mokṣa* as well by some. They could be graded thus. *Kāma* is *adhama*, *Artha* is *madhyama* and *Dharma* is *uttama*, and it is through *dharma* that all others, including *mokṣa*, are achieved. A wise person, therefore, should persist in the practice of *dharma* which is variously presented with different deities and by different teachers, but the one preached by Jimendra is the best *Dharma* which is constituted of *dāna*, *śīla*, *tapas* and *bhāvanā*. The first Tīrthakara himself practised these precepts, and is thus an example for others. Due to want of necessary wealth, moral rectitude and physical strength, the first three are not practicable for all, therefore, the words of Jina should be understood and *bhāvanā* should be cultivated. Even in the midst of the wicked, who are out for scandalising the meritorious and merits, we should make our life fruitful by glorifying the merits of Jina, Śramana and *supuruṣa* with this object in view, a narrative is being presented (Pages 1-3 15, *1 2-*2 15)

EARLIER AUTHORS, TYPES OF KATHĀS The earlier great poets have presented many a narrative (for details, see below), but the range of subject-matter being infinite, this one also is being presented. There are five varieties of the Kathā *sakala*-, *khanda*-, *ullāpa*-, *parihāsa*- and *vara-kathā*, and besides, there could be *samkīrna-kathā* as well which combines the characteristics of all these. This is being presented here. It is miscellaneous with varied poetic embellishments, metrical forms and compositional patterns. It is composed in Prakṛit, with *marahaṭṭhayadesi* descriptive pattern, almost a pure *sakala-kathā*, in which are introduced *tāpasa*, *jina* and *sūrihavāha*, but just out of curiosity, in the mouth of various characters Sanskrit, Apabhramsa and Pāṣācī passages are introduced. Being endowed with the merits of various narratives, with amorous sentiment, with well-arranged sub-plots and with the exposition of various arts and branches of knowledge, it has become a *samkīrna kathā*. Kathā is again of three types *dharma*-, *artha*- and *kāma-kathā*. Though this is primarily a *dharma kathā*, it has become *samkīrna* in-as-much as it has all the characteristics and has embraced the topics of *artha* and *kāma*. Here are narrated activities

of worthy men; and here one can learn what is *dharma* and *adharmā*, what is *kārya* and *akārya*, and what is *hita* and *ahita*. This *dharma-kathā* is of four facets *āksepuṇī*, pleasant or catching, *viksepuṇī*, unpleasant or distracting, *samveda-janani*, leading to knowledge or enlightening, and *nurveda-janani*, leading to detachment or renunciation. Minds of men should first be captivated by catching topics, secondly, they should be disillusioned, thirdly, they should be enlightened or made to know the real nature of things, and lastly, they should be made to renounce the world that is the way how five hundred robbers were induced by that self-enlightened [Kapila] to accept the life of self-control and renunciation. Topics connected with love-matters are welcome to the extent to which they are conducive to the adoption of religious life (Pages 3 18-5 13, * 2 16-* 2 26)

AN OUTLINE OF THE STORY. Dāksinyacīna composed this Narrative Structure (*kathā-sarīra*) which is great on account of the acquisition of *Samyaktva* and in which friends carry out their mutual obligations and attain *Nirvāna*. How Kūvalayacandra was born and was carried away by a god, his former associate, how he met the lion, the monk and the god in a lonely forest, how he heard the past lives of all the five from Kevalin, how they acquired *samyaktva*, practised austerities, and were consequently born in heaven, how, after enjoying heavenly pleasures, they were born in the *Bhārata-varṣa*, how they did not know one another but were enlightened by the omniscient Teacher, and lastly, how they adopted renunciation, practised penances and attained Liberation, being free from *Karmas* all these topics are covered in this composition, which has been elaborated thus by the author through the grace of [*Hṛi-*] *devatā* who supplied its clues to him (Pages 5 14-5 24, * 2 26-34)

DISCOURSE ON *DURJANA* and *SAJJANA*. The author starts his narrative in a grandiose style, but halts to present a discourse on *durjana* and *sajjana*. The former's weaknesses are effectively sketched with various similes often with double meaning. A poet should go on with the work on hand despite the wicked and their scandals, like a lofty elephant ignoring the barking dogs. As contrasted with him the various merits of a *sajjana* are depicted, and it is the *sajjana* who is the hope and support of worthy poets (Pages 5 25-7 3; * 2 36-39)

[1] Prince Kūvalayacandra his Horse Flies]

KING *DRDHAVARMA* and QUEEN *PRIYANGUŚYĀMA* OF *VINĪTĀ*. In *Jambūdvīpa*, in *Bharatavarṣa*, to the south of *Vaitādhya* and in between *Gangā* and *Sindhū*, there is the *Madhya-deśa* (described 7 7-12) at the centre of which stands the town *Vinītā* (described in details, §§ 14-7). There ruled a king, *Dr̥dhavarman* by name (described, § 18), he had a loving queen (described, § 19) *Priyanguśyāmā*, and he spent in her company many happy years (Pages 7 4-9 17; * 3 1-32)

THE *MĀLAVA* PRINCE *MAHENDRA* BROUGHT AS A CAPTIVE: One day, when the king was seated in the inner assembly along with the queen and a few chosen ministers etc., *Susena*, the *Svbara* prince, just returned from a successful military operation against the *Mālava* king. Though wounded, he narrated in a triumphant mood how the army of the enemy was routed, how the war-spoils were

captured, and how a gallant prince of five years was arrested and brought there. The king and queen affectionately welcomed that prince, Mahendrakumāra, who entered the hall with remarkable self-confidence, but soon he was overpowered with feelings, making all the dignitaries shed tears at the moment. Not satisfied with the various explanations of the ministers why the prince, though seated on the king's lap, started shedding tears, the king asked Mahendra himself the reason of his deep sorrow. The prince explained his sad plight that he should have been seated on the lap of an enemy. The king at once expressed to him that there was no more enmity and that the prince was his veritable son. He gave the prince his necklace and formal presents, and he also told the ministers to look after the prince in such a way that he would not remember his parents and that he would become a son to himself who had no issue. (Pages 9 18-11 14, * 3 33- * 5 3)

THE QUEEN PINING FOR AN ISSUE On getting a confidential report that the queen Priyanguśyāmā—apparently there being none of the five reasons (11 25 6) on account of which ladies get angry—was out of her mood and was not attending to her daily routine, the king went to her apartment and found her in the Anger-chamber (*kopa-grha*), quite out of temper. He inquired why she was angry, and he wanted to know from her the specific reason of her anger which even added a little charm to her face. The queen told him that the cause of her remorse was that, unlike the mother of Mahendrakumāra, she had no son, and consequently, she was angry with the king. She was told by the king that she was indiscreet and that the fulfilment of her desire was beyond human power. Then she appealed to him to solicit a boon from some deity. Quite lovingly he pacified her with the assurance that he would secure divine favour at any cost, by offering the oblation of his own flesh to Īśvara, by sacrificing his head to Katyāyanī etc., and she felt quite happy. In this context, he took into confidence his ministers who greeted his decision, stressed the need of a son in every respect, dissuaded him from taking any risk for his life, and advised him to solicit the favour of the Kula-devatā, Rājyalaksmī, seeking her boon for a son, which idea the king approved. (Pages 11 15-14 3, * 5 4- * 6 14)

THE KING PROPITIATES AND GETS A BOON FROM KULA-DEVATĀ Then on an auspicious day, the king offered oblations to the town-deities, gave gifts to mendicants, fulfilled the desires of the poor, and entered the *devagrha*, in a proper form. He offered worship to gods and goddesses, spread a layer of flowers on the pavement, took his seat (now all alone), offered (with folded hands) lavish prayers to Rājyalaksmī referring to the various aspects of her personality, and urged her either to give audience to him within three days or accept his head. He sat there for two days recounting her merits. On the third day, when he was about to sever his head for an offering, his hand (with the sword) was miraculously held back, and the goddess appeared before him in full womanly bloom and glory. He saluted her. She smiled at his rash impatience. When he appealed to her effectively and with self-respect, she blessed him with a boon that he would have an outstanding son and disappeared. (Pages 14 4-15 14, * 6 15-38)

ALL-ROUND SATISFACTION AND QUEEN'S DREAM INTERPRETED Returning from the temple, the king took his meals in a happy atmosphere, and then he conveyed to his ministers the details of the boon received by him, to their great satisfaction. He went thereafter to the apartment of the queen who, on hearing about the boon, received it as a great blessing. The happy day passed, and there followed the evening and moonlit night (graphically described 15 26-16 5). Early in the morning, the queen woke up after seeing in her dream the Moon clung to by a garland of highly fragrant lilies (*kinalaya mālā*), and when she modestly conveyed the same to the king, he assured her that this was quite in consonance with the boon of the Deity and that she has conceived a son. She considered herself highly blessed. The king entered the assembly attended by many *mantrin*, *mahānarendra*, *mahāvīra*, *mahāvaidya*, *mahābrāhmaṇa*, *mahākavi*, *mahāsenāpati* and *mahāpurohita*. There were courtezans, some reciting in Prākṛit, some in Sanskrit, some knowing Apabhraṃsa and many others skilled in different branches of knowledge (the list is interesting 16 23 f) in that assembly all the *kalā*, *kautuka* and *vijñāna* were represented. The expert decision on the interpretation of the dream was that the queen, as blessed by the divine boon, will have a great son and that the *kuvalayamālā* represents his beloved attached to him from an earlier life (Pages 15 15-17 7, * 6 39 * 7 25)

A PRINCE BORN AND DULY NAMED KUVALAYACANDRA Carrying the child and living in a happy atmosphere, the queen grew in her grace more and more, and her longings of pregnancy were more than fulfilled to her satisfaction. The effects of the growing child were apparent on her body (17 16 f), and at a highly auspicious moment, she delivered a fine male child. The palace was flushed with manifold festive talks (described § 44). A blooming maiden broke the happy news to the king and received rich presents from him. There was a royal directive for the celebration of birth-festivities which were duly carried out with great eclat and entertainments (described 18 11-31). Ordered by the king, the Astrologer interpreted the planetary influence etc. at the moment of the prince's birth and prophesied (from the astronomical data) that the prince would become either an Emperor or an Emperor-like king. On a specific enquiry from the king, the astrologer enumerates the *rāśis* (zodiac signs) and gives their *gunas* (fruits, consequences) in the context of the birth (details given, 19 12 f) on the authority of *Vaṃṣāla jāyaga* of *Vaṃṣāla-rīsi*. The king duly honoured the astrologer, and enjoyed drinks (described 20 28 f) and meals. So the days passed. On the 12th day he decided, in consultation with *mahā brāhmaṇas*, that the prince should be significantly called *Kuvalayacandra*, and also by a second name *Srīdatta* (Pages 17 8-21 6, * 7 25- * 8 28)

PRINCE'S EDUCATION Fondled by five maids, the prince gradually grew making all happy by his activities of childhood. When he was eight years old, he was duly entrusted to a *lekṣhācārya* under whom he lived in a lonely place, not visited even by his parents, and mastered various arts till he was twelve. After finishing the course, the teacher led him to the king who heartily welcomed him, with all the more joy, on learning that the prince was so gifted by nature that hardly any instruction was necessary for him. The teacher enumerated the seventy-two *kalās* (22 1-10) already mastered by the prince and also those in

which he had special proficiency. The prince had developed well, both in body and expression. Then he went to the apartment of his mother who heartily embraced him and kissed on the head, he called on other queens as well who all greeted him with good wishes (Pages 21 7-23 3, * 8 29- * 9 6)

PRINCE ON THE HORSEBACK CHARMING TO ALL As directed by the king, the prince, then, accompanied him to the horse ground or race-course where horses were to be tested for different purposes, and there, the horse-keeper gave for riding different horses to different persons. Pavanāvarta to the king, Garuda-vāhana to Mahendrakumāra, Udadhikallola (described in details 23 12-19) to Kuvalayacandra, and so on. Inquired of by the king, the prince explained to him that there were eighteen breeds (23 22-4) of horses of which he would describe the colour, marks etc. of a few only (23 25 to 24 9). Saying that he would hear further details at leisure, the king rode his Pavanāvarta, the prince his Udadhikallola, and their feudatories started on their respective conveyances all of which crowded the palace-ground by their march (described 24 19 f) and then gradually proceeded along the royal road. When the prince reached the heart of the town, ladies, in a disturbed state (described 24 30 f) took their positions here and there (25 8-10), making various remarks (25 12-15) to have a glimpse of the prince whom they gazed at with eyes full of passionate affection (25 21-32) and about whom they discussed with complimentary references that he was superior even to Narāyana, the full moon, Puramdara, Isvara, the sun and Kumāra (26 1-14). They were captivated by the personality of the prince, and all their activities and demeanour (described 26 15-27) showed that their minds were out of gear. The prince passed through the bazaar and reached the race course where stood the entire troop. The king drove his Pavanāvarta and the prince his Samudrakallola, well, the latter overtook the former to the jubilation of the entire gathering (Pages 23 4-27 1, * 9 7-31)

PRINCE (WHO ATTRACTED THE EYES OF MANY), FLOWN BY THE HORSE, MEETS A SIGNIFICANT TRIO, THE SAINT FROM WHICH PROMISES TO EXPLAIN THE MYSTERY OF THE HORSE AS WELL AS THEIR CAREER As the prince was being greeted with victory, the horse flashed towards the south and flew up in the sky (description of the ground below etc. 27 7-9). Struck with wonder by its behaviour, he decided to test whether it was some god by striking it with a knife, before it reached the ocean. When he gave a heavy stroke on its belly, it fell dead, the prince too came down, and, while he stood still puzzled over the riddle whether it was a horse or a god, he heard an anonymous voice greeting him with his name and directing him to go towards the south to find something unprecedented. As he proceeded, he reached the great Vindhya forest presenting manifold scenes and situations (described 27 28 to 28 19), one of which, which most surprised him, was that birds and beasts, well-known for their natural antipathy, played together (28 22-27). With a little thinking, he realized that in the vicinity there must be some great saint of benign influence. A little ahead, under a Vaṣa tree he saw a monk, emaciated with penances but ablaze with lustre, an embodiment of *dharma* and an incarnation of *uposana* (described 29 7-9). To the left of the monk, he saw a great person of divine appearance (*divyākāram mahāpuruṣam*), an embodiment of all that could be handsome

(described 29 11 20), and to the right, he saw a Lion, terrific in appearance but quiet in temper (described 29 21-24) These three seemed to the prince as the veritable quintessence of *dharmā*, *artha* and *kāma*. As great saints are gifted with divine knowledge, the prince wanted to know from this great saint who the horse was and why he was carried away etc. The great monk welcomed him with *dharmā-lābha*, the *divya-purusa* stretched his right hand decked with jewelled bracelet to greet him, and the lion too received him suitably. The prince responded with all modesty. The great saint assured him to enlighten him on his questions. The prince sat there before the saint in a receptive mood, when the latter started his religious sermon. In this Samsāra the souls wander in a chaos of relations and reactions (details given § 66). The gale of sin whirls round this leaf of soul in this mountain-thicket of worldly existence. The souls alone are responsible for all that they have done, and all others are really *others*. Like children playing with sand-structures on the shore, the ignoramuses are deluded by various attachments in life: it is all hollow. Whatever is experienced by us on account of i) *krodha*, anger, ii) *māna*, vanity, iii) *māyā*, deceit, iv) *lobha*, greed, and v) *moha*, infatuation will be narrated ending with the episode of the prince being carried away by the horse (Pages 27 2-31 2, *9 31-*11 6).

[111 Dharmanandana Biographies of Five Souls]

MINISTER VĀSAVA TAKES KING PURANDARADATTA TO THE PARK, FULL OF VERNAL GLORY, THEY PAY RESPECTS TO DHARMANANDANA WHO DISCOURSES ON SAMSĀRA etc. In the Vatsa country (described 31 3-18), in the town of Kauśāmbī (described § 68), there ruled a king Purandaradatta by name (described 31 33-32 8), and he had an able minister in Vāsava who was endowed with Samyaktva (described 32 9-15). One day, on his way to the temple of Arhat for worship, the minister Vāsava was presented with a bunch of mango-blossoms by the gardener Sthāvāra who reported to him, first, the advent of spring, and secondly, the arrival of the preceptor Dharmanandana (with his disciples) in the garden, but received in return, firstly rebuke from his master for his unjustified sequence in reporting the events, and secondly, a good reward. Afterwards, Vāsava called on Purandaradatta, presented him with the same bunch of mango-blossoms, and requested him that they might personally witness the vernal glory of the park in the forest (described 33 5-13). In the park, they enjoyed the charming sight of trees, creepers and flowers attended by swarms of bees—all bathed in vernal beauty. Intending to pay respects to Dharmanandana, who was halting on a dry spot in the garden, the minister led the king there under the pretext of seeing the Asoka tree planted by the latter as a prince. There they saw a multitude of monks some of whom were studying different Angas (enumerated by names), logic with five or ten limbed syllogism (34 20) *numitta*, *Jonī-pāhuda* etc., and some were very much emaciated on account of penances. In the midst sat the preceptor Dharmanandana gifted with fourfold knowledge (§ 73). On being inquired of, the minister duly introduced the monks and the Preceptor to the king, and as proposed by the minister, who offers a prayer (35 9 12), the king joined him in offering obeisance to them both of them were

which he had special proficiency. The prince had developed well, both in body and expression. Then he went to the apartment of his mother who heartily embraced him and kissed on the head, he called on other queens as well who all greeted him with good wishes (Pages 21 7-23 3, *8 29- *9 6)

PRINCE ON THE HORSEBACK CHARMING TO ALL As directed by the king, the prince, then, accompanied him to the horse-ground or race-course where horses were to be tested for different purposes, and there, the horse-keeper gave for riding different horses to different persons. Pavanāvarta to the king, Garuda-vāhana to Mahendrakumāra, Udadhikallola (described in details 23 12-19) to Kūvalayacandra, and so on. Inquired of by the king, the prince explained to him that there were eighteen breeds (23 22-4) of horses of which he would describe the colour, marks etc. of a few only (23 25 to 24 9). Saying that he would hear further details at leisure, the king rode his Pavanāvarta, the prince his Udadhikallola, and their feudatories started on their respective conveyances all of which crowded the palace-ground by their march (described 24 19 f) and then gradually proceeded along the royal road. When the prince reached the heart of the town, ladies, in a disturbed state (described 24 30 f) took their positions here and there (25 8-10), making various remarks (25 12-15) to have a glimpse of the prince whom they gazed at with eyes full of passionate affection (25 21-32) and about whom they discussed with complimentary references that he was superior even to Nārāyana, the full moon, Purandara, Śvara, the sun and Kumāra (26 1-14). They were captivated by the personality of the prince, and all their activities and demeanour (described 26 15-27) showed that their minds were out of gear. The prince passed through the bazaar and reached the race-course where stood the entire troop. The king drove his Pavanāvarta and the prince his Samudrakallola well, the latter overtook the former to the jubilation of the entire gathering (Pages 23 4-27 1, *9 7-31)

PRINCE (WHO ATTRACTED THE EYES OF MANY) FLOWN BY THE HORSE, MEETS A SIGNIFICANT TRIO, THE SAINT FROM WHICH PROMISES TO EXPLAIN THE MYSTERY OF THE HORSE AS WELL AS THEIR CAREER As the prince was being greeted with victory, the horse flashed towards the south and flew up in the sky (description of the ground below etc. 27 7-9). Struck with wonder by its behaviour, he decided to test whether it was some god by striking it with a knife, before it reached the ocean. When he gave a heavy stroke on its belly, it fell dead, the prince too came down, and, while he stood still puzzled over the riddle whether it was a horse or a god, he heard an anonymous voice greeting him with his name and directing him to go towards the south to find something unprecedented. As he proceeded, he reached the great Vindhya forest presenting manifold scenes and situations (described 27 28 to 28 19), one of which, which most surprised him, was that birds and beasts, well known for their natural antipathy, played together (28 22-27). With a little thinking, he realized that in the vicinity there must be some great saint of benign influence. A little ahead, under a Vatī tree he saw a monk, emaciated with penances but ablaze with lustre, an embodiment of *dharma* and an incarnation of *upasama* (described 29 7-9). To the left of the monk, he saw a great person of divine appearance (*divyākāram mahāpuruṣam*), an embodiment of all that could be handsome

(described 29 11 20), and to the right, he saw a Lion, terrific in appearance but quiet in temper (described 29 21-24) These three seemed to the prince as the veritable quintessence of *dharma*, *artha* and *kāma* As great saints are gifted with divine knowledge, the prince wanted to know from this great saint who the horse was and why he was carried away etc The great monk welcomed him with *dharma-lābha*, the *divya-purusa* stretched his right hand decked with jewelled bracelet to greet him, and the lion too received him suitably The prince responded with all modesty The great saint assured him to enlighten him on his questions The prince sat there before the saint in a receptive mood, when the latter started his religious sermon In this Samsāra the souls wander in a chaos of relations and reactions (details given § 66) The gale of sin whirls round this leaf of soul in this mountain-thicket of worldly existence The souls alone are responsible for all that they have done, and all others are really *others* Like children playing with sand-structures on the shore, the ignoramuses are deluded by various attachments in life it is all hollow Whatever is experienced by us on account of i) *krodha*, anger, ii) *māna*, vanity, iii) *māyā*, deceit iv) *lobha*, greed, and v) *moha*, infatuation will be narrated ending with the episode of the prince being carried away by the horse (Pages 27 2-31 2, *9 31-*11 6)

[III: Dharmanandana Biographies of Five Souls]

MINISTER VASAVA TAKES KING PURANDARADATTA TO THE PARK, FULL OF VERNAL GLORY, THEY PAY RESPECTS TO DHARMANANDANA WHO DISCOURSES ON SAMSARA etc In the Vatsa country (described 31 3-18), in the town of Kausāmbī (described § 68), there ruled a king Purandaradatta by name (described 31 33-32 8), and he had an able minister in Vāsava who was endowed with *Samyaktva* (described 32 9-15) One day, on his way to the temple of Arhat for worship, the minister Vasava was presented with a bunch of mango-blossoms by the gardener Sthāvara who reported to him, first, the advent of spring, and secondly, the arrival of the preceptor Dharmanandana (with his disciples) in the garden, but received in return, firstly rebuke from his master for his unjustified sequence in reporting the events, and secondly, a good reward Afterwards, Vāsava called on Purandaradatta presented him with the same bunch of mango-blossoms, and requested him that they might personally witness the vernal glory of the park in the forest (described 33 5 13) In the park, they enjoyed the charming sight of trees, creepers and flowers attended by swarms of bees—all bathed in vernal beauty Intending to pay respects to Dharmanandana, who was halting on a dry spot in the garden, the minister led the king there under the pretext of seeing the Asoka tree planted by the latter as a prince There they saw a multitude of monks some of whom were studying different *Angas* (enumerated by names), logic with five or ten limbed syllogism (34 20) *nimitta*, *Jonī pāhuda* etc, and some were very much emaciated on account of penances In the midst sat the preceptor Dharmanandana gifted with fourfold knowledge (§ 73) On being inquired of, the minister duly introduced the monks and the Preceptor to the king, and as proposed by the minister, who offers a prayer (35 9 12), the king joined him in offering obeisance to them both of them were

blessed with *dharmalābha*. The Preceptor welcomed them along with others who arrived there and saluted him. The king wondered why the preceptor, so gifted as he was, had taken to renunciation. The preceptor started his discourse on the nature of *samsāra* which itself is an enough cause for renunciation. He continued how *himsā* of various types committed through passions and different pretexts leads to hells where the doer himself has to suffer (35 24 to 36 6). The hells are full of tortures (described §§ 75-78) as preached by the omniscient, even in the various subhuman species there are many miseries (described §§ 79-80), the human birth, with its advantages, is not without its pitfalls and pangs (described §§ 81-82), and the birth in heavens too has its limitations (described §§ 83-84). This was in reply to the thoughts in the mind of Purandaradatta who received some instructions on virtues and their cultivation (43 23 f) and was taught how the words of Jina would rescue one from the misery of Samsāra and lead to eternal bliss. The minister Vasava was told that the cause of wanderings in this miserable Samsāra consists of *krodha*, *māna*, *māyā* and *lobha* (and also *moha*) which are defined (44 17-21) and the four grades (*anantānubandhī*, *apratyākhyānāvarana*, *pratyākhyānāvarana* and *saṃjvalana*) of which (44 22 to 45 37) are illustrated (Pages 31 3-45 5, * 11 6-* 13 4).

1 ANGER—BIOGRAPHY OF CANDASOMA. Anger leads to mental unbalance whereby one kills even one's brother and sister, as seen from the career of this angry looking man seated here, Dharmanandana continued, which deserves to be heard.

In the settlement Ragadā by name (described 45 17-20), close to Kāñcī, the capital of the country of Kāñcī of Dravidas, there lived a poor twice-born Susarmadeva. His eldest son was Bhadrāsarmā, who, due to his naughtiness in childhood and ill-treatment of other boys, came to be called significantly Candāsoma, the one seated here. The parents married him to a suitable girl and, leaving to him the responsibility of the house, went on a pilgrimage to the Ganges. His beloved Nandinī reached the bloom of youth and thus attracted the eyes of the village youths. Candāsoma grew jealous of her, though she was chaste of character, with the advent of the autumn (described 46 5-8), a party of actors reached that village, and Haradatta, the leading *mayahara*, arranged a show for which the whole village was invited. When people started going thither, Candāsoma, equally eager to attend the show (to which his brother too had already gone), started worrying about the safety of his blooming beloved, whom he entrusted to his sister Śrīsomā, and went to the show. Despite Nandinī's warning, Śrīsomā also went to the show. There in the audience (*ranga*), Candāsoma heard amorous whisperings of a couple, and from an indirect mention of the word *canda*, he suspected that his beloved had come with her lover to the show. He got a timely hint from a song, and, burning with anger, he went home and waited hidden behind the door with a stick to strike his wife on her return. As the show was over by this time, both his brother and sister returned home, and mistaking them for the suspected couple, he hit them both who fell dead. Hearing the noise, Nandinī came from inside and pointed out to him what havoc he had made. He was full of remorse, started lamenting over the past, and decided to immolate himself on their funeral pyre (§ 93).

Next morning he took their bodies to the cremation ground. When he was about to jump into the flames, people held him back. The learned Brāhmanas assured him with inconsistent diagnosis and prescriptions that there was *prāyaścitta* for purification from such sins. He was asked, at last, to quit the house, distribute the property among Brāhmanas, and go clean-shaved and abegging to various *tīrthas*. He was thus being misguided. He came here full of *Vairāgya* and wanted to know further how he could be free from sin. Dharmanandana told him that one must reap the fruits of one's Karmas. Any way, he was advised to practise penance and adopt the code of virtues (49 15-18). When Candasoma's Karmas were sufficiently quieted, he was duly given *dīksā* by the preceptor (Pages 45 6-49 21, *13 5-*15 2).

2 VANITY—BIOGRAPHY OF MĀNABHATA. Dharmanandana continued that *māna* (pride or vanity) brings mental torture and leads to all sorts of ruin. A vain person loses all sense of discrimination, and cannot save his parents and beloved from dying. This is seen from the career of this vain-looking person, seated here, which deserves to be heard.

To the north-east of the beautiful town of Ujjainī (described, 50 10-19), right in the heart of Mālava-deśa, in the Avanti-janapada (described 50 3-7), there is a rich village Kūpavandra by name. There lived an old royal Thākura Ksetrabhata by name, who had fallen on evil days, and his son was Vīrabhata whom he loved more than his life. For their service, the king of Ujjainī, gave them the above village. Due to old age and exacting active war service Ksetrabhata remained at home, Vīrabhata attended the king, and in due course Saktibhata (the son of Vīrabhata) continued the service. Saktibhata was highly vain, haughty and given to luxuries, so he came to be known as Mānabhata in the princely order. One day, Mānabhata found that his seat in the Durbar of King Avantivardhana was occupied by a Pulinda prince, who apologetically explained that this would not be repeated. He took offence, gave wrecklessly a fatal stroke of his sword on the prince's chest, and ran from the Durbar to his village. His father advised him to quit the country for safety. He sent his father bag and baggage to the bank of Narmadā, and staying behind with vanity, he faced the Pulinda forces which he defeated. Though heavily wounded in the battle, he joined his father, camped in a fortified village and spent his time comfortably (described 51 29-34). One day, as a part of the spring sports, the village youths agreed among themselves to sing about one's beloved while playing on the swing. Mānabhata happened to praise a darkish beloved (52 13-15) wherefore his fair wife, who was present there, felt offended, and she was so much humiliated and irritated by her friends that she dashed homewards in the dark evening (described 52 27-30) with a decision to die. She entered her bed-room, prepared a noose for her neck, appealed to the Lokapālas (53 6 9) that her husband behaved like this despite her faithfulness to him, and hanged herself. In the meanwhile, Mānabhata came there and could rescue her before the breath was gone. After a little conversation with her, he realized that he was misunderstood by her. He tried to convince her about his innocence and, holding his vanity in abeyance, even fell at her feet, but without any effect on her who remained quite silent. His vanity surged up, and in sheer disgust of her frailty, he left home to see

how she reacts. Then she felt repentant, and, telling her mother-in-law about it, she rushed after him. His mother, and after her, his father followed them. Seeing his beloved behind him, he decided to test her attachment for him. Reaching the village well, he dropped a big stone in it and hid himself behind a tree. The noise of the falling stone gave her the impression that he had jumped into the well, and she followed suit as a true wife should do, the mother-in-law also followed her, and even the warrior, Vīrabhata, saw no other alternative than to jump into the well. Mānabhata saw the whole episode, but repentance came on him too late, and he started lamenting (§ 105) over his cruelty and ungratefulness. Finishing their obsequial ceremonies, he started on a tour with a view to meeting by chance some preceptor who would purify him of that sin. At Mathurā he heard a colloquial conversation in the camp of disabled and diseased destitutes, and got the clue that a dip in the confluence of the Ganges would wash him of his specific sins. He has arrived in Kauśambī with that idea. The purity of mind accompanied by penance and rules of good behaviour would wash the sins and not a dip into the Ganges etc. Hearing this, Mānabhata sought further light and guidance from Dharmanandana who preached to him the fourfold steps (*samyakṭva*, *jñāna*, *tapas* and *saṃyama*) and finally initiated him duly in the order (Pages 49-22-56 10, *15 4- *18-3)

3 DECEIT—BIOGRAPHY OF MAYĀDITYA Dharmanandana continued that *māyā* (deceit) is abominable, and a deceitful person behaves crookedly to the ruin of his reputation, wealth and friends. This is illustrated by the career of this treacherous looking person, seated here, which is worth hearing.

There is a village, Sāhgrāma, to the south-west of Vārānaśī (described 56 26-30) in the territory of Kasi (described 56 21-25). In it lived a Vaiśya, Gangāditya, who was poor, ugly, socially abominable, morally heinous and full of treachery wherefore he was unanimously nicknamed and addressed by all as Māyāditya (here he is). He developed friendship once with a rich local businessman Sthānu who, being essentially of good nature and despite warnings from others, responded affectionately. Somehow their contacts grew, though hypocritical on the one side and sincere on the other. Though they basically differed on the ways of earning wealth (57 16 17 and 24-26), they decided to go to Dakṣiṇāpātha for suitable business, and duly reached the town of Pratiśhāna. By trying their hands at various trades, each one could earn, to his satisfaction, five thousand, and they decided to convert each one's cash into five precious stones for the safety of a distant journey. They packed those ten pieces in a dirty rag, dressed themselves as friars (58 2-3) on a pilgrimage, and travelled on abegging. One day Sthānu, when he went to the market for provisions, entrusted the package of ten precious stones to Mayāditya, who, however, prepared a similar package of ordinary stones with a view to running away with the former. Later, when Mayāditya ran away, giving one package to Sthānu, he found, after covering a long distance, that he had duped himself by bringing with him the package of ordinary stones. He decided to meet his friend and mend matters to his advantage. Sthānu with all his innocence and goodness started searching for his friend in sorrow. One day, being quite tired, he halted for the night in a temple where the song of a Gūjara (59 3) way-farer gave him

some consolation and courage. He proceeded homewards deciding to give half of the jewels to his friend's successors in the family. Just then, to his joy, there arrived Māyāditya who, in all hypocrisy, narrated a fictitious tale of his lonely adventures how he was arrested as a thief and detained there, how, under the guidance of a maid servant, he escaped the fatal ordeal of being offered as *bali* to a goddess, and how he came over here, ever yearning to meet him. Both of them crossed the river Narmadā, but missed the way and entered a thick forest (described 60 15-24). In the terrific heat of summer (described 60 26 to 61 1) this straying through that awful jungle was a torture for them. As the package of jewels was slipping down from the loins, Sthānu requested Māyāditya, to the latter's satisfaction, to take it. They reached an ancient Vata tree, and close by there was a deep well with no means in the vicinity to take out water. Māyāditya thought that there was an opportunity for his wicked plans. He requested Sthānu to see at what depth the water was there in the well that he might prepare a suitable creeper-rope. While he was doing it, Māyāditya pushed him into the well. Luckily he fell into the water, with little hurt to his body. On account of his innate goodness, he could not convince himself that his friend Māyāditya had pushed him into the well. While Māyāditya was, on the other hand, feeling joyful at the prospect of having all the ten jewels for himself, a party of robbers headed by Sabarasena overpowered him, took the jewels, and threw him bound-alive in a thicket. On their way, one of the robbers wanting to take out water from that well saw Sthānu inside, and, under orders from his master, took him out safely. They all wondered at his goodness, credulity and respect for his treacherous friend, and handed over to him the five jewels of his share, warning him, however, to be at a distance from a friend like that. Sthānu searched out his friend, bandaged his wounds, and shared equally those five jewels. Māyāditya felt remorse now, and decided to enter fire to expiate his sin of treachery towards a friend. The village elders in their colloquial language (63 18-26) analysed his sin, and the chief among them asked him to dip in the Ganges and die there fasting for washing the stain of his sin. On his way he has come here. When he sought further light and guidance, Dharmanandana advised him to seek shelter in the words of Jina, and finally gave him *dikṣā* seeing that his Karmas were sufficiently quieted (Pages 56 10-64 13, * 18 5- *21 15).

4 GREED—BIOGRAPHY OF LOBHADĒVA. In the village Uccasthala (described 65 1-2), situated to the south-west of Takṣaṣilā (described 64 28-35) in Uttarāpatha (in the Madhyama-khanda to the south of Vaitādhyā, in Bhārata Varṣa, in Jambūdvīpa), there lived a *sārthavāha*'s son, Dhanadeva, *śūdra* by birth, who spent his time with other *sārthavāha* youths. As he was highly greedy, deceitful and avaricious of other's wealth, he was nicknamed Lobhadēva by which he became well-known. Lobhadēva told his father that after all the family wealth was there, but he wanted to increase it by trading in Dakṣiṇāpatha. The horses, conveyances etc of the caravan were ready. His father indicated to him the possible dangers and instructed him in tactful behaviour to suit an emergency (65 15-19). He reached Dakṣiṇāpatha and camped at Sopāraka with an old Sreṣṭhin (guild-head, banker). In due course, he sold horses and earned

enormous wealth. As it was the custom in the Native Traders' Club (*desiyavāṇija-meli*), he went there with his host to narrate his experience and receive the formal presents (*gandha, mālya* and *tāmbūla*). Local traders started talking about their respective adventures how different commodities brought them great profits. It was disclosed that neem-leaves could secure precious stones in the Ratnadvīpa, but the journey to it was full of risks, of course, risks and gains go together. The gains of Ratnadvīpa captivated the mind of Lobhadeva who proposed to Bhadrasresthin that they might sail thither for trade. The latter advised contentment to him, but he was firm in his adventure with which alone goes Laksmī (66 18-24). Bhadrasresthin narrated to him his past experiences, but at last agreed just to accompany him who alone would be the *bhāṇḍapati*, the master of the merchandise. They arranged their fleet, and duly started on an auspicious day (described 67 1-7). After a rough sea journey, they reached the Ratnadvīpa. After trading profitably there, on their return journey, when their ship, full of exchange-commodities, reached the mid-sea, that avaricious Lobhadeva, fearing that Bhadrasresthin would be his partner on reaching the shore, took him to the ante-room under some pretext, cruelly pushed him into the sea, and raised a cry of accident, rather too late. He pretended to jump into the sea to meet his friend, but the sailors dissuaded him, and that suited him well. Dying there under the waves, Bhadrasresthin was reborn as a Rākṣasa in the Vyantara region, and, when he reviewed his death, he realized how wicked it was on the part of Lobhadeva to have pushed him into the sea like that. His anger flared up, and he decided to ruin the fortunes of Lobhadeva. There he developed a fatal gale which made all the inmates of the ship nervous, and they began to seek divine grace. The Rākṣasa reminded Lobhadeva of his wickedness and tossed that ship up and down (described 69 1-7) till it was smashed to pieces. Lobhadeva, however, floating precariously with a plank touched Taradvīpa almost unconscious. The cool breeze refreshed him. But he found himself in the hands of some fierce-looking persons whose apparent hospitality he could not understand. They fed him fat, chopped his flesh and took his blood, and then they healed his wounds with special medicine. This was repeated every six months, and his blood and flesh were used for alchemical experiment (69 24-28). After twelve years like this what remained of him was a skeleton. One day while he was yearning for death with his body chopped like that, he was picked up by a giant *bhāraṇḍa* bird which was attacked in the sky by another for this prey, with the result that he slipped down from its beak, fell in the ocean, and, suffering a good deal, reached eventually the shore covered with forest (described 70 16-18). When he was comfortable in that forest, a lovely spot reminded him of gods and their previous merits, of hell and sins leading thereto, and of his ingratitude to Bhadrasresthin. He was overcome by remorse for his sin of having killed his friend, and wanted to purify himself. With these thoughts, he fell asleep. When he woke up, he heard a catching conversation which was neither in Sanskrit (described 71 1-3), nor in Prākṛit (described 71 3-5), nor in Apabhraṃśa (described 73 5-7) but in Pāṣāṇī in which the Piśācas were discussing as to what was a fine spot. Their decision was that the stream of the river Ganges was attractive, and the sin of a friend's murder could be washed off there.

He proceeded towards the Ganges. On his way he has come here, and is now eager to know what to do further. It is only the practice of austerities and the cultivation of religious virtues that can remove the sin. In due course, with the pressure of his passions subsiding, he was given *dīksā* by Dharmanandana (Pages 64 14-72 17, *21 17-*24 30)

5 INFATUATION—BIOGRAPHY OF MOHADATTA. Dharmanandana continued that *moha* (infatuation) unbalances the mind, dislodges the sense of discrimination, and leads to all-round ruin. This is obvious from the career of this handsome person, seated here, who never understood what is right or wrong, and it is worth hearing.

A stern king Kosala by name ruled in Kośala (described 72 34-73 2) the capital of Kośala (described 73 30-34). Prince Tosala was his worthy son who moved freely in the town. One day he saw a beautiful girl behind the latticed window of the Banker's palace, he gazed at her with passionate affection, and she responded favourably. When it grew dark (described 73 16 18), he equipped himself properly and managed to get into her private apartment where she was all alone (73 22-24). With stealthy steps he closed her eyes from behind, his touch thrilled her, and she could identify who he was. The gallant prince was about to leave her, respecting her fidelity to chastity, but she detained him on account of her surging passion. She was, she disclosed, Suvarnadevā (devī), beloved daughter of the local banker Nanda and his wife Ratnarekhā. She was married to Haridatta, son of Visnudatta. Her husband went to Lankāpuri for trade, some twelve years back, and nothing was heard of him. This unfortunate separation had made her restless, and the passion of youth was surging up beyond restraint. In a despondent mood, when she wanted to commit suicide, she saw the prince from the window, and their eyes responded favourably. She wanted him to behave in such a way that she suffered no humiliation in the family for her immorality. Either he should be her *nātha* (whom she would follow), or she would die, saying this, she embraced him. They spent many happy nights together thus, and she became pregnant. The scandal was whispered all round and reached the ears of Nandaśreṣṭhin who reported the matter to king Kośala for investigation that his daughter, though guarded, was being molested by somebody. The king ordered his minister to behead prince Tosala who was found guilty of this crime. The minister, accordingly, led the prince to the cremation ground, but, hesitating to kill him, asked him to disappear anonymously to an unknown place. The prince ran for safety and began to serve as a common man under king Jyavarman at Pāṭaliputra. Suvarnadevā came to know, while she was spending her time in humiliation and anxiety, that the prince was beheaded by the minister on account of her. She managed to leave home and flew from the town, and could join a caravan bound for Pāṭaliputra. Due to her physical disability, she lagged behind, missed the track, and started treading her way, full of suffering and fear. She wept and wailed, and she fell unconscious, when it was night fall (described 75 21-28). Coming back to her senses, she was at the end of her wits in that dead of night. The period of pregnancy was full and in that hopeless and helpless condition, she gave birth to twins, a girl and a boy on whom now she looked for support and

shelter (76 7-10) She decided to live looking after these children somewhere Round the boy's neck she tied a coin with prince Tosali's name, and round the girl's neck another with her own name She wrapped up the babies with the two ends of her upper garment, left them there, and went to a nearby stream for a wash In the meanwhile, a hungry tigress, just delivered, came in search of prey and picked up that garment with packings of children dangling at both the ends As it crossed the road, Ujjainī to Pāṭaliputra, the girl dropped down on the road unnoticed by it She was picked up by a messenger of Jayavarman who entrusted her to his issueless wife to her joy, and she was named Vanadattā and grew at Pāṭaliputra The tigress, carrying the boy on the way to its den, was hit dead with an arrow by prince Sabarasimha (attached to king Jayavarman) who had come for hunting He picked up the lovely-looking boy, and his wife consecrated him as her regular son naming him significantly Vyāghradatta They came to Pāṭaliputra where the boy, as he grew, was nicknamed by his companions as Mohadatta The disappearance of the babies shocked the mother who burst into lamentation The steps of the tigress gave her a little clue, following them she reached the house of an *ābhīrī* (a cowherd's wife) who sheltered her like a daughter, and then, going from village to village, she soon reached Pāṭaliputra, where, as luck would have it, she was employed in that messenger's house, as a maid servant, to nurse Vanadattā, her own daughter whom she did not recognise Vanadattā grew into a lovely maiden easily captivating with her glances the youths of the town During spring, on the day of Madana-trayodaśī, when she had gone for the festival in the park with her mother etc, she was seen by Mohadatta who significantly hinted his passion for her, and she also responded quite favourably (77 22-26) Suvarnadevā also grasped the situation, but asked her to come there again to meet him after the festival Vanadatta went home, and remained plunged in the pangs of separation One day, on her way to the park, Vanadattā was seen by Prince Tosala whom Suvarnadevā (who was escorting Vanadatta) could not recognise, nor did he recognise her, for obvious reasons Tosala fell in passionate love with Vanadattā, and resolved to win her hand at any cost He followed her to the park, and, finding an opportunity, asked her, with naked sword in hand, either to accept him or be a prey to his sword Suvarnadevā and others on the spot were terrified, and raised a hue and cry Hearing that, Vyāghradatta (i.e., Mohadatta) rushed on the scene and encountered Tosala There was a duel between the two in which Tosala met his end When Mohadatta took nervous Vanadattā aside for love-sports, some unseen voice announced to him that it was unworthy of him to enjoy his own sister, in the presence of his mother, and that, too, after killing his father He could find out that a monk of divine knowledge, who was there in the vicinity, had announced this On inquiry, the monk explained to Mohadatta that Tosala was his father, Suvarnadevā his mother, and Vanadattā, his sister Mohadatta felt remorse for his *ajñāna*, ignorance, and consequent sin for which he wanted expiation The monk preached to him religious virtues and austerities which would duly lead him to liberation Mohadatta wanted to accept *dīkṣā*, but the monk, being a *cārana-sramana*, could not give it to him As directed by him Mohadatta came to

Dharmanandana, and with his Moha quieted now, received *dikṣā* from him (Pages 72 17-80 32, *24 32- *29 40 in this context the Sk text glorifies the mount Satruñjaya)

A DISCOURSE ON FIVE PASSIONS Dharmanandana continued his discourse to minister Vāsava that these five passions (*krodha* etc) delude the soul which, then, is driven round in *samsāra* they should be kept under control, or, if in operation, made ineffective (a detailed discourse 81 4 to 82 7) Purandaradatta and Vāsava took leave of the monks and entered the town (Pages 81 1-82 7; *30 1-3)

PURANDARADAITA'S EXPERIENCES ON THE ROYAL ROAD AND HIS CURIOSITY ABOUT MONKS' ROUTINE AT NIGHT It was sun-set (described § 156) followed by the usual movements and activities in different places (described, especially the talks and behaviour of courtezans in their apartments, §§ 157-58) After covering the evening routine, King Purandaradatta, whose mind was already affected by *Vairāgya*, was curious to see anonymously what really the monks did at this time He changed his dress suitably (84 8-25), and started at a time when the activities of monks and courtezans were diametrically opposite (§ 160) As he proceeded he learnt on the way how an irritated beloved was tricked by her companions into heightened love towards her husband whereby his passion was tickled (85 3 to 86 2) He came across a monk on the road practising penance and standing undisturbed like a statue, and he felt great respect for his hidden glory (86 3-21) He escorted a daring and devoted woman rushing in the dead of night to her lover whom she meets on the way, to the joy of both (86 21 to 87 10) He crossed the city-wall with a miraculous flight (*vidyut-kṣiptam karanam*) and reached the spot in the park occupied by Dharmanandana whose ascetic pupils were occupied, as professed, with a variety of religious routine, especially study and meditation (87 20-27) He heard Dharmanandana discoursing to the newly ordained five monks (Candasoma etc) on the rarity of human birth and of the adoption of the religion of Jma therein (§ 165), and it occurred to him to practise this religion after enjoying worldly benefits which are equally rare Reading his mind, Dharmanandana denounced the worldly benefits as worthless, by narrating the parable of Kāumbarī fruits (Pages 82 8-88 29, *30 7-33)

THE PARABLE OF KĀUMBARĪ FRUITS Three ship-wrecked persons (corresponding to three kinds of souls (*abhaya*), *kāla-bhaya* and *tat-kṣama bhaya*) reached by chance a lonely island (= human birth) where they could find three huts (= houses) with *kāumbarī* plants (= women, wives) to the fruits of which they were very much attached When some sailors (= religious preceptors) came to their rescue, one would not leave the place at all, the second said that he would go later, and the third immediately accompanied them The first was irrevocably entangled in the worldly temptations, the second lingered a little as a householder, and the third immediately renounced the world for attaining eternal bliss (Pages 88 30-90 20 *30 34- *31-39)

[Here the Sanskrit text adds the *Vrat-dṛṣṭānta* (*31 40-*33 30) A merchant wants to test the ability of his four daughters-in-law in managing the household Publicly he gives them each five grains of rice with instructions to return them

when he wants them. The first daughter-in-law throws them away thinking that the granary is full and five grains can be picked up and given any day. The second one thinks alike but eats them. The third one preserves them in her ornament-casket. The fourth one plants and reaps the harvest over and over again for five years. The Merchant gives the meanest task to the first two in the house, the third one is made a treasurer, and the fourth, the Manager of the family affairs. The best disciple is he who not only preserves the Five Mahāvratas (which correspond to five rice particles) but also propagates them for the benefit of others.]

[The Sanskrit text adds further the story of Vinīta (*33 40-39 3) along with a discourse on Vinaya (*33 32-9). Vinīta, lying as a child in a field, was found by Viśavākya, of bad speech, he grew up worthily, and he was recognised as a Sreṣṭhin by king Harsa. Once, during the famine, an old man, an old woman and a youth became his dependants. In a battle against Jitārī of Campā, he had to run for life. On the way, he saved a deer being hunted to death by king Pṛthvīcandra of Ksmatīlaka who was pleased to appoint him as a minister. His earlier dependants also joined him. Viśavākya, who had accepted *ḍīkṣā*, went to Vinīta's place, but could not accept food there. Vinīta was advised by Teachers that he should be above attachment and was thus enlightened on the path of religion by a detailed discourse (*36 1-38 7). When he wanted his father to stay on, the Teachers enlightened him that Viśavākya was only his guardian, and his father, mother and brother were working as attendants in his house. He went home and duly respected them. He became famous for his *vinaya*. Once he wanted to give some specific medicine to a monk, but as his wedding was at hand, it was forgotten. He remembered it at the moment of wedding. He felt sorry and repentant for it. He left the bride to be wedded and rushed to the monk to give the medicine. By virtue of this superior *bhāvanā*, he attained omniscience.]

REPENTANCE AND RENUNCIATION PANACEA AGAINST SINS. Candāsoma and others were ready to practise all that, but their sin was pricking in their heart, against which the sovereign remedy was, they were advised, repentance with renunciation. The king was much impressed by the integrity of the monks, his mind became very much inclined to religious life, and, quietly offering salutations to Dharmanandana from a distance, he returned to his palace by midnight for rest (Pages 90 21-91 8, *39 4 9).

PURANDARADATTA BECAME A ŚRAVAKA. With the dawn (described 91 9-13) announced by bards, the king woke up, finished his morning duties, came, along with his minister, to the park, and paid respects to Dharmanandana, who, he could realize, was aware of his arrival earlier night and of his thoughts. He accepted, as he was not able to renounce worldly attachment, the *śrāvaka-dharma* consisting of twelve vows founded on *saṃjānta* (91 21-22). The king and the minister learnt that the monks were to go away that day, they paid respects to and hoped to meet them again, and they returned to the town (Pages 91 8-30, *39 9-20).

MUTUAL AGREEMENT BETWEEN THE FIVE. The five monks (Candāsoma etc) were very much attached to each other, and they started leading a rigorous

religious life. Once Candasona, the eldest of them, was requested by others to bestow *samyaktva* on the rest, if circumstances were favourable, in the next birth; and they agreed to enlighten one another subsequently (Pages 91 30 92 9; *39 21-27)

LOBHADEVA'S CAREER IN SAUDHARMAKALPA Lohadeva died a pious death, and was born in the Saudharmakalpa (described § 171) in the Padma-vimāna (described, the details of birth etc § 172) where he was looked after by heavenly attendants (described 93 14 8) and possessed celestial prosperity. He is called Padmaprabha there, and on reflection, he recollected his past and how he was born as a god. He saluted Jina and the religion preached by him. As a part of the routine, he reached the bathing pool (described 94 15 24), and enjoyed water-sports with nymphs there (described 94 24-32), he wore a pair of celestial garments and reached the temple of Padmaprabha, there were many images of precious stones (described 95 6-10). He offered worship there and solicited for *samyaktva*. He opened the book and read therein prayers to the Pañca-paramesthin and the religious duties prescribed for laymen and monks (§ 177). Thus he lived happily there (Pages 92 9-96 3, *39 27-30)

FOUR OTHERS TOO REACH SAUDHARMAKALPA Likewise, after some time, Mānabhata also was born as Padmasāra, Māyāditya as Padmavara, Candasona as Padmacandra, and Mohadatta as Padmalesara in the same Vimāna. They were friendly to each other and recollected their earlier agreement (Pages 96 3-10, *39 30-36)

DHARMANATHA'S SAMAVASARANA Consequent on Dharmajinendra developing omniscience, there was a gay rustle (96 10 15) in the heaven, and the seats of gods suffered a tremor. Along with Indra, all the gods reached with respect and joy and in a great pomp (96 21-25) his *samavasarana* in the town of Campā. With the assent of Indra, Padmasāra constructed the Samavasarana, the audience-hall of Dharmanātha, with its walls, gates, wells, *prātīlāryas* etc (§ 178). Various beings, with no antipathy between them and in a peaceful order, took their seats, and Dharmanātha, from his prominent position, began to preach to all of them, who clearly understood him in their respective medium of expression (*sva-bhāṣayā*) the seven Tattvas, the nature of Jīva, its relation with the body and Karmic matter, its liberation from them, the *samsāra* and the causes of it, *mokṣa* and the means of it, etc (§ 179). On an inquiry from the Ganadhara, Dharmanātha disclosed that the tiny wild Mouse (which attracted the attention of all on a reference being made to it), seated there, would be the first in the audience to reach Liberation. He narrated its biography to satisfy the curiosity of the gathering (Pages 96 10 99 13, *39 37-41 40)

THE BIOGRAPHY OF THE WILD MOUSE King Kosala attacked the encampment, Vindhya-vāsa, its ruler Mahendra being killed in the fray, the queen Tārā ran for life taking with her the eight-year boy, Tārācandra, and reached the town of Bhṛgukacchā where she knew nobody. She met on the road two nuns who kindly led her to the *pravartu* in the monastery who, struck by her dignified demeanour and knowing her tale, sheltered her as a daughter, and, in due course, as a remedy against her plight, advised her to submit the boy to the Ācārya, Sunanda, and accept renunciation in their midst, whereby the misery of *samsāra*

would be terminated Tārācandra, who was duly initiated in the order, could not reconcile his mood with the intensely rigorous discipline of the monastery (§ 182) but envied the free life of the wild rats, he was born as a god after an accidental death, and then he was reborn as a wild rat on account of the earlier *mīḍāna* for which there was no due atonement. As a rat, he enjoyed various pleasures in the company of his mates, has now arrived in this *samavasāra* and recollected his past, and, therefore, is all remorse about his earlier behaviour. A soul with right faith never incurs fresh bondage of *tr̥yag-āyus*, but just experiences the earlier one. In due course, the rat will die a pious death with mental resignation, be born as prince Mitrakumāra (son of Mihilla = Maithila and his queen Citrā), be enlightened by a clairvoyant monk, and then soon be liberated as *anta-kṛt* Kevalin. All of them fondled the rat in appreciation of its happy prospects (Pages 99 14-102 12, *41 40- *44 24)

FIVE COUNTER AND SET UP MEMORY-CLUE At this stage, on an inquiry from [Lobhadeva >] Padmaprabha, the revered one explained that they all (five) were *bhāyā*, would easily attain enlightenment, and get liberated in the fourth birth (their next births being duly indicated). They consulted together, realized the difficulty of mutual enlightenment, requested [Mohadatta >] Padmakasara (who was the last to leave heaven) to enlighten them, by way of memory clue, they all prepared their counter parts (i e., images resembling them) in precious stone, buried them at the spot where the [Candasoma > Padmacandra >] Lion was to be born in the forest, and put a stone on it to mark out the spot. They all returned to heaven (Pages 102 13-103 2, *44 25- *45 5)

SĀGARADATTA AND HIS ADVENTURE [Lobhadeva >] Padmaprabha was reborn at Campā as Sāgaradatta, son of the banker Dhanadatta and Laksmī, and, in due course, was wedded to Śrī. One day, on the autumnal full-moon night, Sāgaradatta gave a gift of one lakh to an actor for his *subhāsita*. He took a hint from the taunt that his munificence was based on ancestral wealth, he determined to earn seven crores within a year, and failing this to enter fire, he left on the door of his house a record to that effect, and he started from home towards the prosperous South. He reached the town Jayaśrī, on the southern shore (described 104 8-12). When, tired with long journey, he sat brooding under a tree on the various alternatives of earning wealth, he observed a *māhura* tree, having secondary *pāda* or trunks (spread round) which indicated, as studied by him in the lore of mining (*khanya vāda*, details given), that there was wealth below. By digging, as advised by the voice of deities prayed to, he took a handful of silver pieces (and the rest of the treasure disappeared) which would bring seven crores for him. He entered the town. An old merchant was very much pleased with his efficient salesmanship, welcomed him at his place, and offered his lovely daughter to him in marriage. Sagaradatta explained to him his objective, and taking necessary merchandise, started to a distant port in Yavana-dvīpa, where he earned more than seven crores. While returning, on account of a mighty gale, the ship went to the bottom of the sea. Somehow he reached Candradvīpa (described 106 21), and he satisfied his hunger with various fruits. As he moved about, he heard a voice which he ascertained to be that of a lovely girl who was about to hang herself to death. He loosened the creeper-noose

on her neck, she came back to consciousness, and, on an earnest inquiry by him, she started narrating her tale to him (Pages 103 3-107 15, *45 5- *47 11)

THE GIRL IN DESPAIR INTRODUCES HERSELF TO SĀGARADATTA 'I am the daughter, freely grown up, of a wealthy banker, Mahādhana, from Śrītunga, situated on the southern shore. While sleeping on the terrace, I was kidnapped by a Vidyādhara to find myself awake in the forest. Captivated by his form, I offered myself to him. Even before he accepted me, another Vidyādhara, with sword in hand, appeared on the scene, both of them attacked each other and fell dead in the encounter. I was aghast and plunged in sorrow, and in that helpless mood, I attempted suicide' (Pages 107 16-108-14, *47 12-38)

SĀGARADATTA REBUKED, REMINDED OF HIS DUTY AND REACHES HOME Sāgaradatta told her about his ship-wreck and the consequent breach of his solemn resolution. Both of them decided to seek grave in fire and duly jumped into the flames of a burning bamboo-thicket. Lo! the flames were turned into lotus-flowers, and there came a god in his Vimāna. The god (Padmakesara) rebuked Sāgaradatta for his cowardly act, reminded him of his glories in heaven, and requested him to possess seven crores (in the form of *jñāna*, *samyaktva* and five *mahāvratas*), enjoy pleasures (as the Karmas would have it) and then accept renunciation. He took Sāgaradatta and the girl into the Vimāna, put twentyone crores there, led him to the town of Jayatunga where he married both the girls, and then finally took them all to Campā (Pages 108 15-109 28, *47 38- *48 19)

SAINT SĀGARADATTA REVIEWS THE CAREER OF THE REST, KUALAYACANDRA ENLIGHTENED, AND THE LION BORN AS GOD. The god reminded Sāgaradatta of the rest of his duties and returned to heaven. Then I (= Lobhadeva > Padmaprabha > Sāgaradatta > now Saint), in due course, accepted renunciation under Dhanadatta. I developed clairvoyance. I could visualize the career of my four colleagues. Candasoma > Padmacandra is born as a Lion in the Vindhya, Mānabhata > Padmasāra is born as prince Kvalayacandra, son of king Drdhavarman in Ayodhyā, Māyāditya > Padmavara is born as Princess Kvalayamālā, the daughter of king Mahāsena of Vijayā in the South. Our mutual promise to bestow *samyaktva* was recollected. God Padmakesara conferred with me, and we planned to enlighten the rest. It is adversity that makes one receptive of Religious enlightenment. So I reached the spot where Candasoma > Lion dwelt. God Padmakesara possessed your horse and brought and left you here in a mood of frustration. That is how you (= Kvalayacandra) happened to be here, and you can see here the counterparts of the four in precious stones which should serve as mementos. Hearing all this, Kvalayacandra developed right faith and was prescribed the duties of a householder, as his Karmas would have it. He resolved to respect only the Jina and the Śādhu, and not to kill even an enemy who is unarmed, running away and meek in words. Attending to all this, the Lion too was enlightened. It accepted fasting and remained intent on religious virtues. You (= Kvalayacandra) will marry Kvalayamālā by completing the verse hung publicly, and (Mohadatta > Padmakesara) will be born as your son. As it was a fit moment, Kvalayacandra whispered sacred syllables into the ear of the dying Lion, which, after death, became a god (Pages 109 29-112 1; *48 19- *50 12)

[19 Kuvalayacandra's Journey to the South]

KUALAYACANDRA WORSHIPS JINA IN THE VINDHYA FOREST: Then Kuvalayacandra proceeded to the South crossing the Vindhyan peaks, spotted with camps of wild tribes and presenting various scenes (described 112 3-25) By the time he reached the Vindhyan forest, the summer set in, and its effects on the forest, on the animals, on the town ladies were obvious (described § 197) The mid-day heat was oppressing to one and all He was very thirsty, and from the appearance of elephants arriving there he could infer the presence of a lake which he soon reached to his great joy Being aware of dietetic rules (reference to Āyuhśāstra, 114 22-8), he did not drink water at once He rested for a while, and then enjoyed a hearty bath there Thereafter, he had his thirst and hunger quenched with water and lotus fibres and stalks While in search of fruits and flowers, he saw in a bower an image of Yakṣa crested with a pearl-statue of Arhat or Jina, to his great dismay and heightened reverence He bathed, worshipped the Jina, offered prayers, and prostrated himself in salutation (Pages 112 2-115 15, *50 12 40),

KUALAYACANDRA MEETS KANAKAPRABHĀ IN THE TEMPLE At this juncture there was an upheaval in the lake, and there emerged from it a lovely maiden, attended by a little girl To save them from embarrassment, Kuvalayacandra hid behind the statue They were surprised to see the Jina lately worshipped by somebody, and it was inferred with justification that the worshipper must be a great man They duly offered their worship, and started singing *dhīpadī* lines, attracted by which Kuvalayacandra disclosed himself complimenting them for the fine recitation The prince and the Yakṣa-kanyā greeted each other as co-religionists, and were very much eager to know mutually The prince introduced himself, and then she narrated her biography to satisfy her curiosity (Pages 115 16-116 33, *50 41- *51-18)

RATNA- OR JINA-SEKHARA'S BIOGRAPHY AND KANAKAPRABHĀ'S GIFT OF MEDICAL COIL TO KUALAYACANDRA In the town of Makandī (described 117 1-5), there lived a Brāhmana couple, Yajñadatta and his wife Sāvitrī, quite ugly in appearance They had thirteen issues of which the last was (Yajña-) Soma, on whose birth there occurred a terrific famine extending over twelve years and with devastating results (described 117 13 21) The town of Mākandī was in utter desolation The Brāhmana family became extinct, but Soma, however, survived as a destitute, in utter misery He was a Brāhmana in name only and was about sixteen, when the famine was over Remorseful about his fruitless life and miserable plight, Soma decided to leave Mākandī and migrate to some other territory He reached the Vindhyan forest by summer (described 118 16-24) Losing the track, and wandering nervously all alone, oppressed by thirst and hunger, he reached a lake (118 28-30), There he took bath, drank water, and chewed lotus-stalks While in search of fruits, he saw in a bower the pearl image of Ādinātha, the like of which, he remembered, he had seen in Mākand, and felt great respect for it Full of devotion, he surrendered himself to Jina and resolved to remain there ever worshipping Ādinātha's feet In course of time, he died of colic, and, as he breathed his last with his eyes devotedly intent on the face Rśabha jina, he was born in the region of

Ratnaprabhā as a glorious Yakṣa, Ratnaśekhara by name, among the Vyantaras who are of eight classes Yakṣa, Rāksasa, Bhūta, Piśāca, Kinnara Kimpurusa, Mahoraga and Gandharva. He recollected his past and the way he died. He developed all the more reverence for Rśabha, he offered eloquent prayers, and he prostrated himself before Jina. He explained to his people how he got the fruit of *namaskāra* to Jina. He miraculously projected a pearl-image of himself with Jina on his crest, and the Yakṣas called him Jinaśekhara. He directed me, Kanakaprabhā, to worship this image daily, and I have been doing it'. Though the prince was content with all that he had seen and experienced, Kanakaprabhā insisted on his receiving something from her, and gave him a specific coil of medical herb (*ausadhī-valaya-viśeṣa*), an antidote against all adversities in the journey. He thanked her for the gift (Pages 117 1-120 31, *51 19- *52 35)

KUVALAYACANDRA MEETS ENIKĀ AND ROYAL PARROT IN THE HERMITAGE. The prince Kuvalayacandra travelled on in the Vindhyan ranges and reached the river Narmadā or Revā (described § 206). He crossed it and reached a hermitage, rich in fruit and flower trees. As he inferred, it was the residence of a female ascetic, Enikā by name, who, with her dignified appearance, arrived on the scene followed by her retinue of domesticated beasts and birds, among which was prominent a Rāja-kīra (Royal-Parrot). She ran with dismay at the presence of this biped (i.e., prince Kuvalayacandra) into the hermitage, but on receiving some explanation from the Parrot, she duly welcomed him. He introduced himself to her, and, as she was a bit bashful, the Parrot started narrating their biography to him to satisfy his curiosity (Pages 120 31-122 30, *52-36- *53 18)

THE ROYAL PARROT INTRODUCES ITSELF. 'On the bank of Narmadā, in the forest Mahātavī, there lived a couple of Royal Parrots, Manimān and his beloved, in the hollow of a banyan tree. They gave birth to a Royal Parrot (i.e., myself) which, during childhood, fell into the hands of a young hunter who gave it to the Pallṅgati from whom it passed on to Bhṛgu, the ruler of Bhṛgukaccha, who entrusted it to Madanamañjarī directing her to train it in all the fine arts. Soon I, i.e., the Royal Parrot, mastered everything (including conviction in the words of Jina) and became a Pandita. During summer, a saint (formerly the father of Bhṛgu), plunged in religious meditation, came touring to Bhṛgukaccha and attained Kevala-jñāna. On getting the information, Bhṛgu and his harem etc. attended on the Kevalin and offered respects. I, the parrot, too went there along with the princess and offered prayers. At that time, there arrived two Vidyādharas, one dressed in blue and the other in yellow. Once they went from Vantādhya to Sammeta-sikhara, and thence to Satruñjaya. On the way, they saw a lovely and dignified maiden, in the forest. She did not reply to them, but ran away, almost scared, with the pack of deer. And now they wanted to know from the Kevalin all about her. King Bhṛghu, too, was equally curious, and so the Kevalin started narrating her biography (Pages 122 31-124 26, *53 19- *54 9)

ENIKĀ'S BIOGRAPHY. Śrīvatsa ruled at Ujjayinī (described 124 28-31). He had a son, Śrīvardhana, and a daughter, Śrīmātī. Śrīmātī was given in marriage to Simha, the son of king Vijaya of Vijayapura. Simha was turbulent

{ 19 Kuvalayacandra's Journey to the South }

KUALAYACANDRA WORSHIPS JINA IN THE VINDHYA FOREST Then Kuvalayacandra proceeded to the South crossing the Vindhyan peaks, spotted with camps of wild tribes and presenting various scenes (described 112 3-25) By the time he reached the Vindhyan forest, the summer set in, and its effects on the forest, on the animals, on the town ladies were obvious (described § 197) The mid day heat was oppressing to one and all He was very thirsty, and from the appearance of elephants arriving there he could infer the presence of a lake which he soon reached to his great joy Being aware of dietetic rules (reference to Āyuhśāstra, 114 22-8), he did not drink water at once He rested for a while, and then enjoyed a hearty bath there Thereafter, he had his thirst and hunger quenched with water and lotus fibres and stalks While in search of fruits and flowers, he saw in a bower an image of Yakṣa crested with a pearl-stature of Arhat or Jina, to his great dismay and heightened reverence He bathed, worshipped the Jina, offered prayers, and prostrated himself in salutation (Pages 112 2-115 15, *50 12 40),

KUALAYACANDRA MEETS KANAKAPRABHĀ IN THE TEMPLE At this juncture there was an upheaval in the lake, and there emerged from it a lovely maiden, attended by a little girl To save them from embarrassment, Kuvalayacandra hid behind the statue They were surprised to see the Jina lately worshipped by somebody, and it was inferred with justification that the worshipper must be a great man They duly offered their worship, and started singing *dīpadī* lines, attracted by which Kuvalayacandra disclosed himself complimenting them for the fine recitation The prince and the Yakṣa-kanyā greeted each other as co-religionists, and were very much eager to know mutually The prince introduced himself, and then she narrated her biography to satisfy her curiosity (Pages 115 16-116 33, *50 41- *51-18)

RATNA- OR JINA-ŚEKHARA'S BIOGRAPHY AND KANAKAPRABHĀ'S GIFT OF MEDICAL COIL TO KUALAYACANDRA In the town of Mākandī (described 117 1-5), there lived a Brāhmana couple, Yajñadatta and his wife Sāvitrī, quite ugly in appearance They had thirteen issues of which the last was (Yajña-) Soma, on whose birth there occurred a terrific famine extending over twelve years and with devastating results (described 117 13 21) The town of Mākandī was in utter desolation The Brāhmana family became extinct, but Soma, however, survived as a destitute, in utter misery He was a Brāhmana in name only and was about sixteen, when the famine was over Remorseful about his fruitless life and miserable plight, Soma decided to leave Mākandī and migrate to some other territory He reached the Vindhyan forest by summer (described 118 16-24) Losing the track, and wandering nervously all alone, oppressed by thirst and hunger, he reached a lake (118 28-30), There he took bath, drank water, and chewed lotus-stalks While in search of fruits, he saw in a bower the pearl image of Ādinātha, the like of which, he remembered, he had seen in Mākand, and felt great respect for it Full of devotion, he surrendered himself to Jina and resolved to remain there ever worshipping Ādinātha's feet In course of time, he died of colic, and, as he breathed his last with his eyes devotedly intent on the face Rśabha-jina, he was born in the region of

Ratnaprabhā as a glorious Yakṣa, Ratnaśekhara by name, among the Vyantaras who are of eight classes Yakṣa, Rākṣasa, Bhūta, Pisaca, Kimnara Kimpurusa, Mahoraga and Gandharva. He recollected his past and the way he died. He developed all the more reverence for Rśabha, he offered eloquent prayers, and he prostrated himself before Jina. He explained to his people how he got the fruit of *namaskāra* to Jina. He miraculously projected a pearl-image of himself with Jina on his crest, and the Yakṣas called him Jinaśekhara. He directed me, Kanakaprabhā, to worship this image daily and I have been doing it. Though the prince was content with all that he had seen and experienced, Kanakaprabhā insisted on his receiving something from her, and gave him a specific coil of medical herb (*ausadhī valaya-vīśeṣa*), an antidote against all adversities in the journey. He thanked her for the gift (Pages 117 1-120 31, *51 19- *52 35)

KUVALAYACANDRA MEETS ENIKĀ AND ROYAL PARROT IN THE HERMITAGE
The prince Kuvalayacandra travelled on in the Vindhyan ranges and reached the river Narmadā or Revā (described § 206). He crossed it and reached a hermitage, rich in fruit and flower trees. As he inferred, it was the residence of a female ascetic, Enikā by name, who, with her dignified appearance, arrived on the scene followed by her retinue of domesticated beasts and birds, among which was prominent a Rāja-kira (Royal Parrot). She ran with dismay at the presence of this biped (i.e., prince Kuvalayacandra) into the hermitage, but on receiving some explanation from the Parrot, she duly welcomed him. He introduced himself to her, and, as she was a bit bashful, the Parrot started narrating their biography to him to satisfy his curiosity (Pages 120 31-122 30, *52-36- *53 18)

THE ROYAL PARROT INTRODUCES ITSELF 'On the bank of Narmadā, in the forest Mahātavi, there lived a couple of Royal Parrots. Manimān and his beloved, in the hollow of a banyan tree. They gave birth to a Royal Parrot (i.e., myself) which, during childhood, fell into the hands of a young hunter who gave it to the Pallipati from whom it passed on to Bhṛgu, the ruler of Bhṛgukaccha, who entrusted it to Madanamañjarī directing her to train it in all the fine arts. Soon I, i.e., the Royal Parrot, mastered everything (including conviction in the words of Jina) and became a Pandita. During summer, a saint (formerly the father of Bhṛgu), plunged in religious meditation, came touring to Bhṛgukaccha and attained Kevala jñāna. On getting the information, Bhṛgu and his harem etc. attended on the Kevalin and offered respects. I, the parrot, too went there along with the princess and offered prayers. At that time, there arrived two Vidyadharas, one dressed in blue and the other in yellow. Once they went from Vātādhya to Sammeta-sikhara, and thence to Satruñjaya. On the way, they saw a lovely and dignified maiden, in the forest. She did not reply to them, but ran away, almost scared, with the pack of deer. And now they wanted to know from the Kevalin all about her. King Bhṛghu, too, was equally curious, and so the Kevalin started narrating her biography (Pages 122 31-124 26, *53 19- *54 9)

ENIKĀ'S BIOGRAPHY Śrīvatsa ruled at Ujjayinī (described 124 28-31). He had a son, Śrīvardhana, and a daughter, Śrīmātī. Śrīmātī was given in marriage to Simha, the son of king Vijaya of Vijayapura. Simha was turbulent

by temper, so, being banished by his father, he resided with his wife in a village on the frontier. Once Śrīhārṣana who entered the order under Dharmaruci's instructions came to that village, touring all alone, to receive food and terminate his one month's fast. He happened to reach his sister's house. She had heard about his renunciation. She recognised him, and, overflowing with affection for the brother, she embraced him with tears in her eyes. Just then Simha came there, and suspecting something foul in all this, he hit that monk to death on the spot. In anger she hit Simha fatally with a stick, and before he died, he cut her into two with his sword. Simha and his wife were reborn in the first hell. The monk, however, went to Śudharma-simāna, and thence, was reborn as a king in Bhṛgukacchra, the same as this (myself) Kevalin. Simha was reborn as a Brāhmin in Nandipura, later, he accepted Ēka-dandin vow, and he was consequently born as a Jyotiska god. Knowing his earlier life from a Kevalin, he decided to take revenge on his wife who, he saw, was just born as a daughter to king Padma and his queen Śrīkāntā at Pīdmanigara. He picked up that female child, rushed to the South, and dropped the child from the sky. Luckily, the child fell in soft thicket and was thus saved from death. Just on that spot, by that time, a wild deer had delivered and seeing its young one and this female child, it felt convinced that these were its twins. It suckled and nourished both of them. The female child grew into a fine girl under this sylvan atmosphere and in the company of forest birds and beasts, but she ran away scared at the sight of human beings. She is my (i.e. Kevalin's) sister of the previous life. She is a *bhāṅga*, and would get *samyaktva* in this very life being instructed by this Rājakīra. The princess released me (i.e., the Rājakīra), as advised by the Kevalin. I paid respects to the Kevalin, and came to her in the forest. I gradually trained her in the various arts, in worthy acts and in the words of Jina. I gave her an idea of her past life, and requested her to come to human society but she abhorred it and preferred to lead a life of self-restraint and austerities as she is seen doing now, (Pages 124-27-127-26, *54-10 *55-14)

HAPPY TIME IN THE HERMITAGE AND MEETING WITH VIDYĀDHARAS. Hearing this, prince Kunalayacandra greeted Enikā as a co-religionist. As it was mid-day, they had their bath in a stream in the vicinity and changed their clothes. Then they came to a spot with a crystal image of Rṣabha which they duly worshipped and to which they offered devotional prayers individually. They returned to the Āsrama. The prince had his meals, and thereafter Enikā and Rājakīra too. While Kunalayacandra and Enikā spent their time discussing topics of learning and piety there arrived one day a Śābara couple (described 128-19-25). The prince, who knew Samudra śāstra or Samudrika (and gave an exposition of it to Enikā in one verse in Sanskrit and in details in Prakṛit verses, 129-8-131-23) could see that in the guise of Śābara there was some great man. The Śābara also understood this, and went away immediately lest he might be found out. Enikā appreciated the prince's intelligence and disclosed that they were Vidyā-dharas who were practising Śābarī vidyā, one of the many Vidyās (enumerated 132-2-3), which Dharanendra bestowed on Namu and Vinami pleased by their *sevā* of Rṣabha. The Rājakīra had seen them how they performed a detailed

worship of the image of Rsabha with great pomp, how they gave up their original dress, put on the appearance of Śābaras, and how they pursued the cultivation of Śābarī-vidyā under the auspices of the image of Rsabha. That is how both Enikā and Kūvalayacandra came to know those Vidyādhara (Pages 127 27-133 28, *55 14- *57 9)

KUVALAYACANDRA DISCLOSES HIS OBJECT AND ANTECEDENTS After some days Kūvalayacandra disclosed to them that he had to fulfil a sacred and solemn mission in the South where he must go now. As he left the place, on an inquiry by them, he narrated his antecedents thus: 'During boyhood, Rsabha wished for the sugar-cane seen in the hands of Indra, and consequent on that his race came to be called Iksvāku-vamśa. Thus became famous Iksvāku Ksatriyas, of whom Bharata was a Cakravartin. Rsabha's other son was Bāhubali. Bharata's son was Ādityayaśas and Bāhubali's Somayaśas from them started Āditya-vamśa and Saśi-vamśa. It is in the latter, in the long run, that king Drdhavarman of Ayodhyā was born, and I, Kūvalayacandra, am his son. I have to go to Vijayāpurī on some mission. Enikā could see that this separation must have been unbearable for his parents, so she arranged to send the message of his well-being to Ayodhyā through the Royal Parrot (Pages 133 28-134 23, *57 9-15)

KUVALAYACANDRA JOINS A CARAVAN AND HIS ENCOUNTER WITH THE PIOUS BHILLA CHIEF Prince Kūvalayacandra travelled on posthaste and reached the Sahya mountain (described 134 25-30). Further, he came across a caravan of traders (134 32-135 3). Knowing that the caravan was bound for Kāñcīpurī, he joined it, to cover some distant, with the consent of its leader Vaiśramanadatta who welcomed him marking his dignified demeanour. The caravan reached a spot with Bhilla camps in the vicinity, it was well guarded (described 135 10), it was sunset (described 135 12-17), and next morning when it started there was a lot of bustle of instructions etc (135 21-24). At that time, there was an attack from the Bhillas who robbed the caravan of all that was valuable. When the caravan was routed, the merchant's daughter, Dhanavatī, ran about helplessly and sought shelter of the prince who routed the Bhilla party by an incessant shower of arrows. The Bhilla leader appreciated his bravery, and challenged him to a duel. Both of them fought in various ways, with different weapons and missiles (136 15-27). When the Bhilla chief realized that the prince was more than a match for him and that his death was certain, somehow there was an awakening in him to follow the words of Jina, and he drew himself sufficiently aside, threw the weapons, took the *kūjotsarga* position, and engrossed himself in meditation uttering the *pañca-namaskāra*. Seeing him like that, the prince rushed to him non-plussed, and embraced him as a co-religionist, requesting him not to take such a step and to forgive him. He expressed *mucchāmi akkadami*. They understood mutually so well that they felt great affection for each other. The Bhilla chief explained how right conduct was rather impossible for him. First, he withdrew the attack against the caravan, and secondly, assured the leader all safety and full restoration of his possessions (Pages 134 25-138 9, *57.17- *58 12)

KUVALAYACANDRA, THE GUEST OF BHILLA-PATI Both of them proceeded towards the Pilli (described 138 11-14) situated in the valley of the Sahya

mountain, and approached the palace situated on a lofty peak. The Bhilla chief tried to divert the prince with jocular talks lest he should feel tired in climbing. With a question containing the answer, the chief disclosed to the prince that his Pallī was called Cintāmani. After they visited the palace-temple, their physical comforts were attended to. After a luxurious bath, they worshipped Arhat, they had their meals, and then they rested comfortably. One day, when they were seated together, there arrived a person, clad in white and with an iron club in hand, and gave a good blow on the head of the Bhilla chief reminding him specifically that he was not following *cāritra*. On second thoughts, the Bhilla chief welcomed this and felt remorse that he was not behaving worthily. On an enquiry by the prince, he explained the episode as below (Pages 138 10-139 33, *58 13-31)

DARPAARIGHA'S AUTOBIOGRAPHY AND KINSHIP WITH KUALAYACANDRA
 'In the town of Ratnapurī there ruled a king Ratnamukuta, and he had two sons Darpaparigha and Bahu- or Bhuja-parigha. One night, when the king was alone in his private apartment, he happened to see a butterfly jumping at the flame of the lamp, with innate kindness, he tried more than once to ward it off, but it again came to the lamp. He had a desire to save its life, but if that was not possible, he himself would attend to his benefit in the next world. He put that butterfly in a casket, closed its mouth, and kept it near his pillow. When he opened it later, he realized that possibly it was swallowed by a domestic lizard. He felt convinced that there is no rescue from Death, and one's Karmas are all powerful. He was disgusted with worldly life, and mentally accepted renunciation. A deity in the vicinity presented him *rajo harana*, *mukha potrikā* etc., and he became a Pratyekabuddha. When it was daybreak, the king came out of his apartment as a monk, and this was a matter of surprise and sorrow to one and all including his queens. Followed by many, he reached the park where gathered his ministers, queens and his two sons, and to all of them he gave a discourse on the nature of *samsāra* and its ties. He explained the episode of the butterfly which was the immediate cause of his renunciation. He added how there was *asāraṇatā*, how he recollected his previous births (a monk in the *Apara-vidaha*, a *Saudharma deva*, and thence a king here), how he pulled five handfuls of hair, how a deity gave him the equipment, and how he became a *nirgrantha* monk. Inquired of by the minister Vimala, the Royal Saint gave a detailed exposition on Dharma, its practice and its object. Dharma, Adharma, Ākāśa, Jīva and Pudgala are the fundamentals, and the interaction of the last two gives rise to Nine Padārthas. Being in the company of Karma, the Jīva, through Pramāda, fourfold passions and threefold activities, wanders through high and low grades of births, it is in human life that one has the sense of discrimination whereby one adopts right conduct, and one practises *dhyāna* etc. to attain omniscience and finally the bliss of Liberation (§§ 233-34). The Royal sage urged them to practise it for their spiritual benefit, and left the place to pursue his *śhāra*. Since then we are Srāvakas having only the *samyaktva*. On the advice of our uncle, kind Dṛghavarman of Ayodhyā, I, Darpaparigha, the eldest son, was to be installed on the throne, but there was intrigue in the palace to back my younger brother, and I was

administered some medical preparation which made me physically, mentally and morally unfit. I was unbalanced, and behaving like a mad man, I reached the Vindhya valley. Oppressed by hunger and thirst, I drank the water from a pond in which various fruits were naturally decocted, I suffered terribly from vomiting and motions, and I was completely cured of all my ailments. It was a second birth as it were, and all my faculties functioned as before. While in search of fruits and flowers, I met a dignified person followed by Bhillas. He took me to his Mahāpallī. We paid respects to Arahanta there, and spent our time in comfort. He inquired about me, and, finding that both of us belonged to the Soma race, he put me as his successor on the throne and ordered all the chiefs to obey me. He told me that though these people were Mlecchas, they had a code of behaviour (146 13-17). I was free to stay with them or go away. In course of time, as Karmas would have it, I too stooped to this profession of robbery. Just to remind me of the words of the Royal sage, I have asked this man to strike me with a *loha danda*, because I had become a victim of *loha* (= *lobha*, greed). Prince Kuvalayacandra was much overpowered by this episode, and consequently, by stressing on the rarity of Jina's instructions, he urged Darpariṅha to leave this profession and adopt the career of self-restraint and penances as preached by Jina. Lately, Darpariṅha had no news from Drdhavarman, and when he learnt now that the prince was Kuvalayacandra, the latter's son got through divine favour, he embraced him as his brother. The prince narrated all about his journey and how he has to enlighten Kuvalayamālā at Vijayanagarī for which he wanted to start soon. Darpariṅha detained him for some time, because the sky was overcast with clouds, there were strong winds, and there were showers which brought about many changes on the earth and in the hearts of separated ladies (all described 147 13 to 148 15). When the prince decided to start on his mission, Darpariṅha wanted to leave the place and also to escort him with his army, but was dissuaded by the former. The prince paid respects to him and proceeded towards the South, and soon Darpariṅha, too, left home with a view to taking to renunciation (Page 140 1-149 3, *58 32- *61 1).

[v Kuvalayacandra in Vijayapurī]

KUVALAYACANDRA REACHES VIJAYAPURĪ AND LEARNS ABOUT KUVALAYAMĀLĀ'S RESOLVE. Travelling through thick and thin and meeting various kinds of people, Kuvalayacandra reached the country of Vijayapurī (described 149 6-17) on the southern coast. Passing through the country, he captivated many fair eyes and, in due course, came to the capital, Vijayā (described 149 20 26). As he was wondering how to meet Kuvalayamālā, he gathered from the talk of town ladies out on the streets to fetch water that Kuvalayamālā, though dark in complexion, was very beautiful (described 150 6-9), that she had hung an incomplete verse in public, and that, as prophesied, she would marry him who would complete it. Then he visited a residential school in which pupils from all parts of India (150 20) were studying different branches of learning such as, grammar, Darśanas (Buddha, Sāṃkhya, Vaiśeṣika, Mīmāṃsā, Naiyāyika, Anekānta and Lokāyata), different lores, arts and crafts (described

150 21 to 151 10) The teachers there were well-versed in seventy-two *kalās* or arts and sixty-four *viñānas* or lores. There he heard the naughty lads irresponsibly gossiping in contemporary Middle Indo-Aryan spoken dialect about various topics, personal and urban, and had a confirmation that the princess had exhibited an incomplete verse in the Palace Yard. On the way to it, there was a festivity at a merchant's place, in the market, he came across traders (from different parts of the country) who could be distinguished from their traits and who were speaking in their own language (described 152 23 to 153 18) and he heard various conversations in the bazar (153 13-18). In the palace yard, he came across mahy rulers who seemed dejected at the idea that the princess would marry him who completed the verse of which she exhibited only one foot '*paṃca vi paṃce vimānamni*', and, for verification, the entire verse was kept under lock and seal in the royal treasury. He could at once guess and hit on the complete Gāthā (154 5), seeing how trickily that princess [Māyāditya > Kūvalayamālā] had drafted it (Pages 149 4-154 6, *61 1-31).

KUALAYACANDRA WINS KUALAYAMĀLĀ'S HEART AND MEETS MAHENDRAKUMĀRA Just then, there was great commotion among the people, because the invincible elephant was running amuck after breaking its chains and killing its keeper (described 154 11-13). The king with his harem rushed to the terrace. He was warning the prince to get away from the elephant. The prince, seeing the infuriated elephant rushing at him, tricked it with a garment, and, as he got on its back, recited the full verse, hearing which Kūvalayamālā declared that the verse was duly completed and put a garland of fragrant flowers round his neck. The king (Vijayasena) felicitated his daughter on her worthy choice, there was a shower of flowers from heaven and shouts of 'Victory' resounded the sky. At that moment Mahendrakumāra came on the scene, and greeted the prince on his triumph with significant reference to the parents of the latter. Recognising Mahendrakumāra, the prince made the elephant sit and took him on its back both of them embraced each other, and inquired about mutual welfare. King Vijaya was happy at the fine coincidence (155 7-9), to the good fortune of his daughter. The prince was duly welcomed in the palace, and Kūvalayamālā could have an affectionate glance at him (Pages 154 7-155 13, *61 31- *62 24).

MAHENDRAKUMĀRA NARRATES WHAT HAPPENED AT VINITĀ King Vijayasena was curious to know how both of them were there. Mahendrakumāra narrated what happened at the capital after Kūvalayacandra was carried away by the horse. The parents were in a miserable plight at the loss of the prince, the ministers tried to console them by reminding them of the privation suffered by Sagara, and all possible attempts (155-31 ff) were made to get some news about the prince. The maidens suffered a sense of separation, and when the metropolis was thus plunged into frustration caused by this privation, the Royal Parrot got the audience of the King and narrated to him, to his joy and satisfaction, how prince Kūvalayacandra came to the hermitage of Enikā, how on his important mission of enlightening Kūvalayamālā, he proceeded to Vijayapurī, and how the duty of conveying his welfare to the parents was entrusted to it. On getting this information, king Dṛdhavarman was ready to

proceed to Vijayāpurī, but at last allowed Mahendrakumāra and his party to go there. That is how Kuvalayacandra and Mahendrakumāra could luckily meet here. King Vijaya was extremely happy at these developments which were almost miraculous. Both the princes rested there quite comfortably (Pages 155 14-158 2, *62.27- *63 30)

DELAY FOR MARRIAGE AND KUALAYACANDRA'S PASSIONATE ANXIETY It was gathered that it would take some time to fix up a date for the wedding. This caused some anxiety to Kuvalayacandra who was impatient for the hand of Kuvalayamālā. He was passionately yearning for her, and started brooding over her beauty (158 13-24). He planned desperately various alternatives of meeting her (158 25-159 5). Mahendrakumāra came and mentioned to him how a letter conveying their well-being was despatched to Ayodhyā. He could easily see that the prince was restless on account of separation and was losing faith in the promises of the king, because of his own impatience. Mahendra reminded him of the prophecy, of his being chosen by Kuvalayamālā with a garland and of her deep affection and passionate love for him, and requested him not to suspect the good intentions of king Vijaya (Pages 158 3-160 8, *63 30- *64 3)

KUALAYAMĀLĀ SENDS A LOVE PRESENT TO KUALAYACANDRA At this stage, there arrived a girl who brought to Kuvalayacandra personal presents consisting of a garland and a flower-ornament, within the stalk of the latter, there was the figure of Rājāhamsikā, cut on a *bhūrja*-leaf, and its expression was indicated by a verse inscribed below it. Mahendra warned him not to misunderstand the situation. The symbolic swan was eager for him. The bard announced the evening, indirectly reminding the prince that the Dharma was quite important and one should not be carried away by worldly attachments. The prince took leave of the girl-messenger just with a remark complimenting Kuvalayamālā on her skill (Pages 160 9-32, *64 34-38)

BHOGAVATĪ INTRODUCES KUALAYAMĀLĀ AND ARRANGES A MEETING OF KUALAYACANDRA WITH HER Both Kuvalayacandra and Mahendra offered evening worship to Rsabhanātha. Mahendra found fault with Kuvalayacandra for not sending any message to Kuvalayamālā who would be fatally restless on account of separation. Next morning, they woke up, hearing the bard's recitation (161 16-22). An elderly lady (Bhogavatī) who was a motherly attendant of Kuvalayamālā came to them, and narrated to them the following details: 'King Vijayasena and his queen Bhānumatī of Vijayāpurī had no issue, so they worshipped many a deity etc for a child, and at last, as indicated by a dream, they had a daughter, Kuvalayamālā, who was duly brought up almost like a son. On her reaching youth, as she had developed aversion for man, her parents inquired about her marriage of a Vidyādhara-sramana (who knows the past, present and future). The Sramana gave them a discourse on *heya*, *ādeya* and *upakṣantīya* both in this and the other world. Further, on an inquiry by the king, the Sramana narrated all about Māyāditya > Padmavara > Kuvalayamālā till her welcoming the triumphant prince Kuvalayacandra (i.e., yourself). On seeing you on the back of the elephant, many doubts and expectations crowded her heart (163 24-32), then, on your completing the verse, she garlanded you; and to her thrill, you looked at her affectionately. Though she went away from

the palace at her father's direction, her heart was left behind as it were. She reached her apartment, but was awfully restless whether you would accept her at all. We all assured her, but her doubts could not be dissipated. Just to test your bonafides, we requested her to send you the garland etc. She learnt that the day of the marriage also was not immediately fixed, and that made her unhappy. Further, as she did not receive any message from you, she is on the verge of break-down, and her condition is critical, almost beyond all normal remedies. Mahendra consulted her as to what should be done to save the situation. She requested them to go to the garden where she would arrange to bring Kuvalayamālā. Kuvalayacandra and Mahendra reached the garden (described 166 16-19) discussing half-serious and half-jocular topics (156 1-15), and while they were enjoying various scenes etc. in it, there arrived Kuvalayamālā of striking beauty (described 166 32 f), still in a suspicious mood. Her attendants including Bhogavatī left her in a bower, and went out to trace the prince from his conspicuous foot-prints. She had almost decided to hang herself to death, if she were not to meet the prince. They met, however, in that bower, and the prince welcomed her and received her in his arms to her pleasant embarrassment. She reminded him that he did not send any message, but he assured her that he came all the distance to enlighten her, as it was agreed between them in the past. Bhogavatī came there under the king's direction, and Kuvalayamāla returned to her apartment with a consoled heart, leaving the prince in a mood of assurance. He narrated his experience with her to Mahendra. Both of them spent their time happily as if in their own country, and Kuvalayacandra was receiving a number of love presents from the princess. Now the cold season arrived (described 169 12-170 4) with all its characteristics (Pages 161 1-170 4, *64 9- *65 35).

WEDDING CEREMONY, PLEASURE SPORTS AND DIVERSIONS, AND KŪVALAYAMĀLA DULY ENLIGHTENED. The astrologer informed the king how the most auspicious *lagna yoga* was now available for the marriage of Kuvalayacandra and Kuvalayamāla who felt very happy on hearing this. The whole town was busy with various preparations of the marriage (170 20 28). On the appointed day, at that auspicious moment, the marriage ceremony was celebrated with due eclat and rituals (described 170 31-171 26). Then followed their bed-ceremony to which, to begin with, her companions added a good deal of mirth and fun. When they left the room, Kuvalayamāla also wanted to go out, but Kuvalayacandra charged her with 'stealing' his heart, she also made a similar charge, the companions were called back and accepted for arbitration, and their decision required the couple to embrace each other heartily. Thus passed the first, the second and the third night which ended in their amorous satisfaction. One day, the couple enjoyed from the terrace the scene of the ocean (described 173 33 f) the waves of which were washing the southern rampart of the metropolis, and they saw therein each other's characteristics in a symbolic way. Then they decided to divert themselves with learned pastimes such as *prahelkā*, *antimākṣara vādhā* etc (174 21-24) of which *bindumati*, *aṣṭhāvidaya*, *praśnottara*, *prśārtha*, *akṣara-cyutaka*, *mātrā cyutaka*, *bindu-cyutaka*, *gūḍha-caturtha pāda*, *bhāmyavijā*, *hrdaya*, *padma gāhā*, *gāthārdha*, *samvidhānaka*, *gāthā-rākṣasa*,

prathamāksara-racita are duly illustrated. She changed her mind and expressed her desire rather to know how he came to this far-off country and completed the verse than to spend time on these diversions. Kuvalayacandra narrated his tale right from his birth to his marriage with her, and incidentally the career of the Five (§ 281) he reminded her that it was his duty to enlighten her and that, therefore, she should accept *samyaktva*, which is rare and unique (illustrated with apt similes, § 282). He further urged her to follow Jinadharmā which is the shelter and rescue for souls wandering in Samsāra, and have the highest respect for the Tīrthakara. He requested her to recollect their mutual agreement in the past life, and follow the words of Jina. She accepted all that he said and felt enlightened in the religion of Jina (Pages 170 4-180 12, *65 36- *66 31).

[vi Kuvalayacandra Starts Back for Ayodhya]

KUVALAYACANDRA ETC START FOR AYODHYA WITH AUSPICIOUS OMENS AND MEET A MONK. Kuvalayacandra received a letter from king Drdhavarman asking him to return to Ayodhyā at the earliest along with Mahendra. He consulted his beloved who agreed to his decision, and king Vijaya also felt that they should return home early. The necessary preparations for the journey were made, and the date of departure was fixed by the astrologer. Kuvalayamālā took leave of the trees etc in the garden (180 31-181 13) and of the domestic birds and beasts (181 16-24) with a touch of sentiment. The rituals of the departure for the couple were gone through (181 25-27), and at the auspicious moment, they started. As the couple mounted, the triumphant elephant and proceeded along the road, the onlooking town girls entertained various thoughts and gave expressions to different views about them both (details given, 182 4-183 3). After leaving the metropolis, they camped at a distance. The prince offered worship to Jina, and, in response to his appeal, the Pravacanadevatā presented an auspicious *śakuna* simultaneously with which king Jayanta of Jayanī presented him with a prominent umbrella. The prince felt that all his desires would be fulfilled. Incidentally, he gave her an exposition on the *śakunas*, good and bad (183 24-184 20), and explained to her that they are after all consequences of one's own Karmas. The worship of Jina, in the *śamavasāna*, leads to the fruit of Punya. From the next halt, the king, queen and the citizens (who were accompanying them for a distance) returned, at the prince's request, to the metropolis. The prince, in his onward travel, camped in the vicinity of the Sahya mountain. It was reported to him that there had arrived a Saint of charming personality, the hair on whose head was pulled out, who was wearing a white garment, and who had a *picchia* in his hand (to be distinguished from a *tāpasa* or *tridandīn*). The prince could see that he had recently entered the order and that there was something superhuman about him. On being saluted by the prince and his beloved, the saint blessed them with *dharma lābha*, and, on being inquired of, started narrating his biography (Pages 180 13-185 6, *66 36- *67 34).

SAINT BHĀNU'S AUTOBIOGRAPHY AND ENLIGHTENMENT THROUGH THE PAININGS OF SAMSĀRA-CAKRA. "In the country of Lāṭa, known for its dresses and

deśa bhūṣās, there ruled a mighty king, Simha by name, of whom I, Bhānu, have been the eldest son, addicted rather too much to painting. One day a teacher showed me a painted scroll presenting what he called the Samsāra-cakra and depicting all that was there on the earth. He explained pointing out with a stick that the various regions were hell, human world and heaven. With excessive sin one gets misery in hell, with excessive merit one gets pleasures in heaven, with a little merit and plenty of sin one is born as a sub-human being, and with plenty of merit and a little sin one is born as a man everywhere, however, there is misery. A king with great sin to his credit goes to hell. A king with hunting paraphernalia only earns sin. Here was a thief suffering awfully for his deeds. The cultivators were illtreating the beasts of burden and causing injury to one sensed beings, and they alone had to suffer for their sins. One carried only *puṇya* and *pāpa* with him, and left everything behind, on the eve of death. Young men enjoyed various pleasures, and they were painted on the scroll. Similarly, men in various professions and positions, proud of this and that, were depicted, with the consequences of their acts etc. In the sub-human world there were the various beasts and birds, killing each other. Then there were painted the scenes in hells, and also those in heavens. Lastly, there was the picture of Liberation which is characterised by eternal bliss. When he unfolded the scenes of this Samsāra cakra, I could realize the despicable character of the worldly life, and I told him that he must be a god or so coming from heaven, with this scroll, having some definite purpose in mind. Then there was another picture the details of which he explained thus: 'Here in the town of Campa ruled the king, Mahāratha. Dhanadatta was a rich merchant, from his wife Devī he had two sons, Kulamutra and Dhanamitra. Soon after their birth, the father died, and the mother urged them to do some business and earn their living. They practised varied professions and tried their hands at different arts and crafts, but they proved failures everywhere, with no earnings to their credit. They decided, at last, to commit suicide, and when they were about to jump down a mountain peak, a divine voice prevented them from being rash. It was the admonition of a great saint in the vicinity who knew their plight and who advised them sympathetically to take to renunciation, so that they would never be born poor again but would get heavenly happiness and liberation. Both of them entered the order, practised austerities, and were born in heaven. Thence one was born as Bhānu, the son of Simha, i.e., yourself, and I, the teacher or painter, am the second. I have come here to enlighten you.' Hearing this, I, Bhānukumāra, fell into a swoon, and on coming to my senses found in that teacher a brilliant god who reminded me of our earlier births and urged me to accept renunciation with a view to attaining eternal bliss. On hearing this, I pulled out five handfuls of hair, received the ascetic's equipment (*rajaharāna*, *muhapottiya* and *padiggaha*), and left the park to the great consternation of my friends etc who rushed to the king. The god brought me here." The prince appreciated his autobiography and his obliging brother Mahendrakumāra accepted Samyaktva which grew more and more firm (Pages 185 7-194 33, *67 35- *69 4)

KUVALAYACANDRA OBLIGES ALCHEMISTS In their onward march, one night prince Kuvālayacandra saw some fire burning bright in a Vindhya valley and some people hovering about it. He left his beloved on the bed, and, duly equipped, went nearer the fire. After hearing their conversation (about the colour of the flames and about the metal that was being melted), he could realize that they were alchemists (*dhātu-vādins*), busy in preparing gold. Lest they should be scared, the prince remained hidden watching their movements. Despite all their precautions and preparations, their experiment failed, and the metal that turned out was just copper and not gold. Defeated in their purpose and in a mood of despair, they were about to go back to their place, when the prince greeted them with success, and they, in their turn, welcomed him. He introduced himself to them in a half serious and half jocular manner. He got the details from them as to what they were doing, and he requested them to repeat the experiment, so that he might put things right. He saluted the Jinās and Siddhas, and added the *cūrṇa* as prescribed in the *Jonīpāhuda* to the satisfaction of all, the gold was ready. They all submitted to him to learn the Vidyā from him. He told them that Sarvajña was the presiding deity who had given out the *Jonīpāhuda*, and at their request, he bestowed the Vidyā on them. He asked them to call on Kuvālayacandra (i.e., himself) when he is proclaimed as king. He returned to his camp to find Kuvālayamālā awfully worried at his disappearance, and narrated to her his experience about those alchemists. Further, at her request, he explained to her the technique of alchemy (197-28 to 198-5) as prescribed in the *Jonīpāhuda* (Pages 195-1-198-5, *69-4-26).

[vii Kuvālayacandra in Ayodhyā]

KUVALAYACANDRA JUBILANTLY WELCOMED IN AYODHYA AND DRḌHAVARMAṆ'S SELECTION OF TRUE RELIGION Next morning (described 198-7 f), they fulfilled their religious duties, and their camp marched on in its usual bustle (described 198-23 f). With continuous march, he reached the frontiers of his home territory, and sent the message of his arrival to King Dṛḍhavarman through prince Mahendra. The king gave an ovation to him. The prince got down from the horse and greeted his father by falling at his feet. Both the mother and father received him with great feelings, and learnt from him all about his career since he was carried away by the horse. An auspicious day for his reception and coronation as an heir-apparent was duly calculated by astrologers, and on that day, Ayodhyā was alive with manifold activities (described 199-27-30). To the joy and appreciation of the citizens, the prince came into the town, was crowned as Prince, and was, along with his wife, duly blessed by the king. After some time, the king expressed his desire to practise Dharma. He had some discussion with the prince as to which Dharma was worthy and fit to be practised. The Kuladevatā was propitiated and appealed to in the matter, and, as announced by a divine voice, the king received a costly Ms in Brāhmī characters, the contents (described 201-33-202-30 or § 320) of which were respectfully read by the prince. The king however, wondered how to find out the religious teachers who preached such a religion, especially when every teacher claimed his religion to be the best. The prince planned that all

the religious teachers might be invited by a declaration, and the religion, which agreed with the one described in the Ms would be accepted by the king (Pages 198 6-203 21, *69 26- *70 42)

DRDHAVARMAN HEARS VARIOUS RELIGIOUS TEACHERS, ADOPTS TRUE RELIGION AND ACCEPTS PRAVRAJYĀ Accordingly, there arrived various religious teachers and propounded what they considered to be the Dharma, and every time the king saw whether and how far a particular view agreed with what was laid down in the Ms They (such as Tridandi, Advaita, Sadvaita etc) gave their views about Jīva, Elements, Liberation, Sacrifice, Living, Dying, Purification, Meditation, Begging, God etc Finally, one Teacher preached abstention from five sins and Arhat as the divinity this, the king found, agreed with what was prescribed in the Ms The king took leave of all the other teachers, and from the teacher, whose religion he accepted, he got further enlightenment about *āgama*, *āpta* and *mokṣa* The prince conveyed to the king how he was carried away by the horse to enlighten him in this religion, how he met his colleagues of the earlier birth, and how he had many other occasions to realize the greatness of this religion The king was convinced of the urgency of adopting this religion Next morning, he duly greeted his relatives etc, gave rich gifts to various people, called, along with the princes, on the teacher of his religion, and requested him for being initiated into the order of monks The teacher gave him *pravrajyā* according to due formalities (Pages 203 22-209 14, *71 1-31)

TEACHER'S RELIGIOUS DISCOURSE AND DRDHAVARMAN'S SPIRITUAL PROGRESS

Then, to that gathering, the teacher gave a discourse on the rarity of human birth, of religious instruction, of faith in religion and of the practice of self-control (illustrating them with *jugasamīlā dṛṣṭānta*, § 326, and other similes) The royal saint Drdhavarman started following the course of his duties in their positive and negative aspects for a pretty long time till very little of his Karman remained to be destroyed (Pages 209 15-211 31, *71 31- *72 4)

GOD PADMAKESARA DULY REBORN AS PRINCE PRTHVĪSĀRA AND SOON MADE THE KING Kūvalayacandra ruled for many many years The heavenly period of life of Padmakēśara came to termination Quite sensibly he reconsidered his past, came to Ayodhyā, conveyed to Kūvalayacandra and Kūvalayamālā that he would be born as their son, and presented them some ornament which would make him remember his past and take to renunciation In due course, he was duly born as a son to them and was named Prthvīsāra After seeing those ornaments he remembered his past and developed a detachment for worldly pleasure and royal pomp Much against his instincts, he was crowned as *yunārāja* and requested by Kūvalayacandra to look after the kingdom When the prince desired to relinquish the world, Kūvalayacandra dissuaded him in view of his young age, but he himself remained awaiting some teacher with a view to looking after his benefit in the next world The king, after discussing religious topics with Kūvalayamālā, retired one night, and, early in the morning, occupied himself with pious thoughts yearning for ascetic life in the near future When it was morning, Kūvalayamālā reminded him of his earlier resolve that in case he met his parents alive and got himself crowned, he would put his son on the throne and enter the order Thus she indicated and confirmed whatever

thoughts he had in mind. Now that Prthvīśāra was put on the throne both of them decided to take to religious life at the earliest (Pages 212 1-214 33, *72.4- *73 9)

KUVALAYACANDRA, MAHENDRA AND KUVALAYAMĀLA TAKE TO PRAVRAJYA AFTER MEETING DARPAPARIḠĀ, SO ALSO PRTHAVĪSĀRA IN DUE COURSE, AND IN A SUBSEQUENT BIRTH THE FIVE MET IN HEAVEN AND RECOLLECTED THEIR AGREEMENT. Later, the king saw in the street of the metropolis a couple of monks who told him that they were the disciples of saint Darpaparigḡa, the son of Ratnamukuta. In due course, he (along with Mahendra and Kuvalayamāla) paid respects to Darpaparigḡa who blessed him and told him about his activities subsequent to their last meeting. Darpaparigḡa told the king that after leaving the Cintāmanī-pallī he met a great Saint at Bhrgukaccha, who had given him that Pallī and from whom he accepted renunciation. Then that saint went to Ayodhyā, initiated king Drdhavarman into the order, both of them reached Sammeta-śikhara, and became Anta-kṛt Kevalins. This was a sort of inspiration to Kuvalayacandra, Mahendra and Kuvalayamāla. All of them accepted renunciation, and started practising penance according to the rules. In course of time, Kuvalayamāla was born as a god in the Saudharma-kalpa, the saint Kuvalayacandra was born as a god in the Vaidūrya-vimāna there, the Lion too, after due religious fasting, was born there, and the clairvoyant saint, Sāgaradatta, reached there, after his death, as a god. After enjoying royal pleasures for a while and putting his son Manorathāditya on the throne, king Prthvīśāra also took to asceticism and joined them in the same heaven after his demise. They recognised each other, reflected together on the importance of Samyaktva (216 23-32) and the value of the words of Jina in the terrific ocean of transmigratory circuit, and agreed that, in the subsequent births, wherever they were, any one of them having omniscience should enlighten the rest (Pages 215 1-217 7, *73 9-40)

[VIII Mahāvīra's Samavasaraṇa and the Five Souls]

MANIRATHA, AN ĀSANNA-BHAVYA, AND THE OCCASION FOR HIS SAMVEGA. Then, during the age of Mahāvīra, the soul of Kuvalayacandra came down from heaven and was born in the town of Kākaṇḍī as prince Maniratha, the son of king Kāñcanaratha and his queen Indīvarā. Much against the wish of all, prince Maniratha became addicted to hunting. While he was out in the forest, there arrived Mahāvīra, who, in his Samavasaraṇa constructed by the gods, preached to the audience, including Kāñcanaratha and others, twofold Dharma based on Samyaktva (217 28-218 6), and also explained the characteristics (§ 337) and the defects (218 22-30) of Samyaktva (does this cover *cāritra* also here, see line 30, p 218 13, p 219-4?), as well as *darśana*, *jñāna* and *cāritra* (§§ 339-40), the nature of *himsā*, *asatya*, *steḡa*, *maithuna* and *parigraha*, of those who abstain from it, or how it is guarded (§§ 341-45). The twelve vows of a house-holder end with *samlehanā* (which is there for both *śrāvaka* and *śramana*), and the *aticāras* (five for each) of them should be avoided (§ 346). Further, Mahāvīra explained to Kāñcanaratha that prince Maniratha, though addicted to hunting, was not only a *bhavya* but would reach liberation also in this very birth. In fact, he was enlightened and with a view to adopting religious life, he

was reaching the Samavasāraṇa. The occasion for his developing *samvega* was like this. He had gone into the Kosamba forest for hunting. Afraid of his arrows, all the deer ran away, but one young female deer came to him quite affectionately. He was much moved by the situation, broke his bow and sword, and felt great remorse on account of his cruel activities. He was thrilled at the touch of that loving deer, and he realized that there must be some connection of the earlier birth. He came by this time to the Samavasāraṇa, and to explain to him his earlier relation with that deer Mahāvīra narrated thus (Pages 217 8-224 15, *73 41- *74 36)

EARLIER LIVES OF MANIRATHA AND THE DEER, AND FORMER'S DĪKSĀ. In one of his earlier lives, Mahāvīra was prince Ananga, the son of king Madana of Sāketa. There was a merchant Vāsraṃana. His son was Priyamkara, a fine youth, who married Sundarī, a girl from a neighbouring family. Priyamkara and Sundarī were so much attached to each other that they would not tolerate separation even for a moment. In due course, as ill luck would have it, Priyamkara fell ill and died. Sundarī would not believe that he was dead, but started caressing his dead body without allowing it to be burnt. She was mad on account of her affection, continued fondling the corpse, and would not attend to what others said. She addressed the corpse that people round about had gone mad, and, to avoid them, she took the rotten corpse (described 225 23-27) and reached the cemetery. She started nursing it. Her father requested the king to do something in the matter, and prince Ananga took the responsibility of outwitting her. He also went there with the corpse of a woman, claiming her to be his wife whom people called dead much against his will. In fine, he presented a replica of Sundarī's rôle. He imitated her in his behaviour towards his dead beloved. In course of time, they became friendly, and entrusted to each other their dead partners, whenever they had to leave them and go out. Once Ananga complained to Sundarī that he heard her beloved making overtures to his wife Māyādevī. Ananga shrewdly developed a situation, threw both the dead bodies in a well, and began to lament over his sad lot that his wife was kidnapped by Sundarī's beloved. Innocent as she was, she felt sorry for the behaviour of her husband. When she wanted to know from him what to do, he expounded to her on the vanity of attachment and inevitability of death so one should reflect (through twelve-fold *anuprekṣā*) on the nature of *samsāra* etc and devote oneself to the practice of Dharma (§ 352). Sundarī was enlightened. That soul of Sundarī was reborn as Mānabhāṣā > Padmasāra > Kuvalayacandra > Vaidūryaprabha > Manirathakumāra, and the soul of that merchant-youth (i.e. Priyamkara) was ultimately born as a female deer which showed so much affection to Manirathakumāra. Hearing all this Manirathakumāra accepted renunciation. Mahāvīra explained (§ 354) to Gautama how a *samyag-drṣṭi* who is *avirata* is subjected to misery but one who is *virata* enjoys happiness (Pages 224 16 232 5, *74 36- *76 20)

MAHĀVĪRA IN ŚRĀVASTĪ AND KAMAGAJENDRA'S DREAM. Once, Mahāvīra reached Śrāvastī, in his *samavasāraṇa*, and in reply to a question of Gautama, who asked it for enlightenment of one and all, Mahāvīra expounded how different kinds of Karmaṣ take a soul through different *gatis*, equip it with

various genders, and bestow on it fortune or misfortune, intelligence or ignorance, pain or pleasure, and various gifts and faculties etc. It is the three jewels (*samyaktva* (= *cāritra*?) *jñāna* and *darśana*) that lead the soul to the town of Liberation. At the conclusion of this discourse, a man of striking personality came there and inquired whether all that he saw in dream was true. Mahāvīra told him that it was true. Then he went away attracting the eyes of all gathered there. For the information of the rest, Gautama asked about that man, and Mahāvīra reported as below (Pages 232 5-22, *76 20-29)

PASSIONATE KĀMAGAJENDRA DUPED, AND HIS PRESENCE IN THE APARAVIDEHA AND SUBSEQUENT DĪKSĀ King Ranagajendra was ruling over Arunābha Kāmagajendra was his son. He was highly passionate. His queen was Priyangumati. One day, while he and his queen were riding a mad elephant, he saw a lovely girl, playing with a ball on a merchant's terrace, and fell in love with her. The queen, who had noticed this, arranged for his marriage with that girl, and got, in exchange, a promise from her beloved that he would disclose to her all that he saw, heard and experienced. One day, a skilled painter came to him with a portrait, and assured him that it was not just imaginary but that of a virgin princess, daughter of king Avanti of Ujjainī. Kāmagajendra was eager to secure her hand. The ministers advised him to send his portrait to her. Though she was averse to men, she liked and accepted him. He (accompanied by the queen and his retinue) started for Ujjainī for the celebration of the marriage. While camping on the way and asleep in his bed, he felt a sweet touch and woke up to find two girls of captivating beauty. On an inquiry, he learnt that they were Vidyādhara maidens. They disclosed their mission to him, after shrewdly securing his solemn promise that he would do the needful in the matter. Princess Bundumatī, they added, was the extremely charming daughter of the Vidyādhara king Prthvīsundara (from his queen Mekhalā), ruling over Ānandamandira on the northern range of the mountain Vaidāhya. She had developed aversion to man, and would not choose any Vidyādhara youth for her companion. Any way, her parents left this choice to her sweet will. One day while moving with her friends in a mountain valley, she heard a Kinnara couple singing in praise of the handsome prince, Kāmagajendra. After learning about his whereabouts, she developed passionate attachment for him and grew restless. The only remedy against her ailment was that she should meet him. So, as suggested by their mistress and guided by Prajñapti-vidyā, they came to him. They requested him to accompany them to their mistress who was now on the verge of calamity from which he alone could rescue her. He sought the consent of his queen who allowed him to go on an express promise from them that he would be returned safe to her. They took him immediately in their Vimāna, to the wonder and worry of the queen. On his return he conveyed to the queen his experiences during her absence. 'It was a fine flight through the autumn sky (described 238 1-5), when the mind was crowded with various thoughts (§ 336). Soon we reached a white house and entered a fine cavern, therein was seen that Vidyādhara princess on a cool bed of leaves. They announced my arrival to her, requesting her to have now her desires fulfilled. But she was found without any movements; in fine, lifeless. They began to lament for her loss (239 5-9).

making me almost unconscious, seeing her dying thus on account of my separation, as they put it. They sought my advice as to what should be done. It was day-break by this time. They decided to finish her funeral, and faggots of sandal tree etc. were gathered together. As her body were consigned to flames, they fell into a swoon, I consoled them, but, in a fit of lamentation (239 30-33), they jumped into the flames of the funeral pyre. Even before I could dissuade them, they were reduced to ashes. I was shocked and plunged into remorse. I too decided to enter the same flames. Just then I heard a Vidyādhara couple conversing on the propriety of an action like that which I was about to do, and changed my decision. For funeral offerings, I entered a lovely lake, and lo! I sank in a well, and when I came up, I saw a surprising scene. Everything appeared magnified, and men were five hundred bows in height. It was a strange land. The well was converted into a Vimana, and getting down from it, I started moving about. I met two boys, in whose presence I looked like a worm, an ant, they wondered about my human speech, and from their talk I gathered that it was Aparā vidēha. They took me on their palm and, to my pleasure, reached the Samavasāra of Simamdharaśvāmin with a view to inquiring my antecedents. In reply to Gautama's question, Mahāvīra explained about the *udaya*, *ksaya* and *ksayopasāma* of the Karmas (§ 371). Then I offered prayers to Jina, attracting the attention of all there. To a questionnaire from the audience, Mahāvīra gave out the details about me. He disclosed that as I was an addict to women, a couple of Vidyādhara youths, dressed as females, tempted me away like that and played on me that joke of entering the funeral pyre. When I was ready to enter the fire, that very Vidyādhara couple arranged to bring me here in this form. Among the five souls agreed to enlighten one another, I was one. Mohadatta > God > Prthivīśāra > God > and, now finally, Kamagajendra, to be enlightened here to attain final liberation. The lord also explained the peculiar conditions in the Aparavidēha (243 13 22) contrasted with those in the Bharata ksetra. I offered prayers to Jina, and when I lifted my head, I found myself back here. The queen told Kamagajendra that all this sounded like a miracle, beyond spatial, temporal and sequential proportions, but he assured her that all that was really experienced by him, and Simamdhara was still in his heart. It was got verified from Mahāvīra as true, next morning Kamagajendra realized the vanity of worldly ties and pleasures, put his son Diggaṅgajendra on the throne, and accepted renunciation. Mahāvīra told him the whereabouts of the Five colleagues: one in heaven, with a short life now, and the rest on the earth here (enumerated 244 24 f), and that he would attain liberation in this very life (Pages 232 23 244 28 *76 29 *79 40).

VAJRAGUPTA AND HIS RENUNCIATION When Mahāvīra reached Kākandī with his Samavasāra, he expounded there in reply to a specific question of Gautama, how, in the same activity, different souls, according to their passional intensity, incur the bondage of different Karmas, as illustrated by the theory of six *Lesyās* (§ 376), this carried great conviction upon the audience. Just then, there arrived a striking prince and inquired whether what was recited by a divine voice was true, blessed or not. Getting Mahāvīra's reply in the affirmative, he went away bent on doing according to the instructions.

Mahāvīra enlightened Gautama and others on his antecedents thus 'He is Vajragupta, the son of king Candragupta of Rśabhapura. One day the prominent citizens waited on the king and requested him to find out the robber who was regularly looting the town of its best things every night, but could not be noticed, as admitted, even by the city-guard. Vajragupta, however, came forth with a solemn pledge that he would either detect the thief within a week or kill himself in flames, and the king accepted his offer. Six days passed quietly, without any success, so, now, the prince felt anxious that death was inevitable for him. At last, he decided to propitiate with his flesh the Vetāla in the cemetery. Accordingly, he went there at night and appealed to Piśāca etc., to accept his flesh and give the required information. A Vetāla demanded his bony and roasted flesh, followed by a mouthful of his blood offered in his skull (Gautama got an explanation that this was just a joke of Vyantaras). As the prince, quite ready to fulfil this, was about to cut his head, a divine voice, pleased with his courage, promised him the boon, and thus he got the requisite details where that invincible thief lived. He reached cautiously the door of the cellar at the foot of a banyan tree. He smelt the fragrance of incense and heard sweet notes of music. He entered a rich hall there and attracted the attention of a charming girl whose glances were the veritable shafts of cupid. In course of mutual inquiry, he gathered that she was the daughter of Surendra, king of Śrāvastī, and was betrothed to Vajragupta, but, in the meanwhile, she was kidnapped by that gifted thief and pent up there. He could recognise that she was Campakamālā, his once-proposed beloved but was said to be carried away by a Vidyādhara. He disclosed his identity, and requested her to help him to kill that Vidyādhara thief, provided she continued to love him. She gave him some details about the ladies etc. there, and assured him her aid in this plot. She was not sure of the fidelity of other women (251 f), but it was likely that they would love him. She appreciated his wisdom, and presented him with the miraculous sword etc. of the thief and substituted the ordinary ones of the prince in their place. Thus nicely equipped, and getting the necessary hints from her, the prince ambushed at the mouth of the cellar to strike that robber immediately on his entering there. Before daybreak, the robber returned kidnapping princess Campāvātī, the very beloved of the prince, namely, Vajragupta, who was loudly crying for his protection from the robber. The prince thought that the robber was caught red-handed, and was about to cut his head, but, on second thoughts, he decided rather to give a fair fight than to murder him treacherously. He challenged the robber who was surprised by his presence there. The robber realized that his divine weapons were substituted. Reviling each other in a challenging mood, they fought like wild buffaloes. When the duel was being fought evenly, Campāvātī [rather Campakamālā] hinted to him to remember (the power behind) the Khadga-ratna. When the prince did so, that robber suspected the treachery of Campakamālā, and rushed to strike her, but his head, in the meanwhile, was lopped off by the prince, and he fell dead on the ground. At Campakamālā's suggestion, the prince took also the miraculous pill from the mouth of the dead body, and thus gained additional lustre and strength. Thus triumphant and miraculously equipped,

he stayed in that underground cellar enjoying pleasures in the company of those beloveds and forgetting his parents and kingdom. Thus twelve years elapsed. One early morning, a voice of an unseen bard greeted him by his name, reminded him 1) of the rise and fall in Samsāra, and urged him to mind his benefit of the next world. That voice was heard by him for seven continuous nights, reminding him 2) to develop *virati* in his heart, 3) of the mockery of enjoyments, 4) that Dharma alone is the real shelter, 5) that worldly pleasures never give lasting satisfaction, 6) that *samsāra* has terrible miseries, and 7) that the enjoyment of sense-pleasures is fatal, and must, therefore, be followed by the practice of *samiti*, *gūpti* and penances. His mind was distracted, so next day, he questioned that voice why this renunciatory admonition was being given to him. The voice reminded him of the time he spent in the cellar, and requested him to get out of it and meet the Sarvajña. When his beloveds tried to come in his way, he made them ponder over the advice of that voice. They also agreed to follow his footsteps. So he came here for verification of the veracity of the bardic appeal. Thus this Vajragupta is enlightened along with his beloveds. Mahāvīra reminded him of his past colleagues and the series of births. Manirathakumāra is here, Kāmagajendra is here, and he is Vajragupta, the soul of Lobhadeva. He is thus enlightened by the souls (in heaven) of Māyāditya and Candasoma, through that bardic voice. Vajragupta accepts renunciation, so also his beloveds (Pages 244 28 - 256 20, *79 40 - *84 8)

MAHAVĪRA'S DISCOURSE ON GODS, SVAYAMBHŪDEVA'S CAREER AND DĪKṢA

In reply to a question raised by Gautama in the Samavasarana, at Hastināpura, that gods, unlike kings, do not necessarily favour and punish when they are pleased and displeased. Mahāvīra expounded that there were two classes of gods, *sarāga* and *virāga*. The former (Govinda, Skanda, Rudra etc.) are full of attachment and aversion (*rāga* and *dvesa*) and seem to bestow favours and frowns, but, really speaking, these are the coincidental results of one's own Karmas. The *nirāga* gods preach the path of liberation, and those who worship them get the happiness of Mokṣa, in due course. These gods are indifferent to praise or blame, but he who offers these to them will get the fruits of his *bhāvanā*. Just when there entered a Brāhmana boy who wanted to know from Mahāvīra what that bird was, whether it could use human speech, and whether its statements were true. To allay the curiosity of the audience, Mahāvīra narrated as below. 'This is Svayambhūdeva, the eldest son of Yajñadeva, a rich and learned Brahmin of Saralapura. Soon after the death of Yajñadeva, the family was reduced to poverty. Svayambhūdeva was urged by his mother to earn a prosperous living. He pleaded that prosperity depended on *puṇya* of which they were devoid now. Determined rather to die than to return home in poverty, he left home and, wandering for long, reached at last the town of Campā. He reached there rather late, so he decided to stay for the night on a Tamala tree. There he heard the conversation of two merchant youths who buried some treasure under that tree, covered it with earth, marked it with a creeper, appealed to divinity to guard it duly, and went away. Svayambhūdeva thought that his luck was favourable. After digging out the treasure, he found there five precious jewels. He took them, and started home with great joy. On

the way, he rested at night on a banyan tree, the tree was inhabited by many birds, and his mind was crowded with manifold thoughts. Just then a big bird came to its father and explained with joy how it visited the Samavasarana of Mahāvīra who expounded various religious principles (261 1 ff) and explained its query that it would soon have right faith as well as partial conduct. The Lord explained to Gautama the four types of acts (261 9-14) which lead the soul to hell. In order to escape hell, the big bird, following the advice of the Lord, observed fast, and was now seeking permission of its father to die fasting and was offering final apology. The old bird with paternal affection tried to dissuade it with various reasons and arguments, but had to yield finally. Likewise it approached its mother, brother, sisters, wife, children, mother-in-law, father-in-law, friend and other birds, and offered (after touching conversations with them) *ksamāpanā* to all of them. Then it flew up taking leave of them all. Svayambhūdeva was very much touched by the pious behaviour of birds, and started wondering whether it was proper for him to pick up jewels like that and live on them. He thus came here for enlightenment and renunciation. He is the same as the soul of Candasoṃa (Pages 256 21-268 8, *84 8- *85 41).

MAHĀRATHA'S DREAM AND DĪKṢĀ Lord Mahāvīra reached Rājagṛha in Magadha, the gods arranged the Samavasarana for him, king Srenika was very happy on the Lord's arrival, he attended on him and offered prayers to him, and the Lord gave him a discourse on *jñāna*, especially that branch of Śrutajñāna whereby Naimittins read the past, future and present (288 25 f). There entered prince Mahāratha, the eight-year-old son of Srenika, and wanted the meaning of a symbolic dream he had. Mahāvīra explained to him how he was the Jīva of Kuvalayamālā, how his other colleagues were there, and how he would duly attain liberation in this life. He received *dīkṣā* and met his other colleagues, they all moved with Mahāvīra for many many years (Pages 268 9-269 18, *85-41- *86 30).

THE FIVE ADOPT SAMLEKHAṆĀ AND ATTAIN LIBERATION Advised by Mahāvīra, Maniratha-kumāra adopted *samlekhana* and cultivated four-fold *ārādhanā* (with reference to *jñāna*, *darśana*, *carana* and *vr̥jya*) on his pure death-bed (269 23 f), and became an Antakṛt Kevalin in due course. Likewise, the saint Kāmagaṇḍra saw that his end was near, took the *samlekhana* vow and on his death-bed offered *Sāmāyika* and *ksamāpanā* in details (§ 414). He became an Antakṛt Kevalin. Similarly, the saint Vajragupta became an Antakṛt Kevalin after observing *samlekhana* and duly offering *ālocanā* and *pratīkramana* (§ 415). In the same manner, the saint Svayambhūdeva saw his end nearing, adopted *samlekhana*, and on his death-bed, he reflected on the varieties of death (§ 416) etc. He developed omniscience etc., and became an Antakṛt Kevalin. Lastly, the saint Mahāratha also realized that his end was near, had his body emaciated with *samlekhana*, and offered, in the end, detailed salutations to Arhat, Siddha, Ācārya, Upādhyāya and Sādhu (§§ 420-25). He adopted Kṣapaka-śrenī. Thus they all attained final liberation (described § 426) in the end (Pages 269 18-280 17, * 86 31- * 87 31).

[ix Author's Conclusion]

UDDYOTANA'S PERSONAL OBSERVATIONS AND MANGALA. The author explains how different sections, episodes, characters and events of the plot serve different salutary purposes, ultimately intended to achieve the religious objective. Then, in anticipation of likely criticism, he justifies certain sentiments, contexts, discussions etc saying that they all constitute *dharma-kathā* and are ultimately conducive to the development of *samyaktva* or right faith (§ 428). He who reads or hears sincerely this *Kuvalayamālā* either develops *samyaktva* or has it made more firm. If one is adept in Deśī-bhāsās etc one should recite it, otherwise one should read it from a Manuscript in order to appreciate its merits: it gives pleasure, if approached gently and intelligently. It is Hṛīdevī who is instrumental for this composition: good people are requested to welcome and look after this, so that it may live long like the fame of Rsabha (§ 429). Further, the author gives some details about his predecessors and himself and about the place and time of the composition of the *Kuvalayamālā* (§ 430). Then follows the concluding *mangala* (§ 431), and lastly the extent (§ 432) of this work is stated to be about 13 thousand *granthas* (Pages 280 18-284 9).

2 THE STORY RETOLD BROADLY

The *Kuvalayamālā* presents the biography, through a number of births, of five souls (1 Candasoṃa—Svayambhūdeva, 2 Mānabhata—Maṇirathakumāra, 3 Māyāditya—Mahāratha, 4 Lobhadeva—Vajragupta, and 5 Mohadatta—Kāmagajendra) who, to begin with, degraded themselves (respectively) on account of intense anger (*krodha*), vanity (*māna*), deceit (*māyā*), greed (*lobha*) and infatuation (*moha*), but, with due guidance and mutual co-operation and help on the path of religion, they practised penances etc and attained liberation in the end. The story is put in the mouth of the author, of saint Sāgaradatta, of Dharmānandana, and of various characters who figure in the narrative.

[I]

(i) Candasoṃa, alias Bhadrasarman, from Ragada in Kauṭī, was a naughty youth. His wife Nandinī was such a nice girl as to captivate the eyes of the village youths. He, however, doubted her fidelity without any reason, and one day, on returning from the theatre, where he heard some foul whisper, he hit, in a fit of anger, his sister and brother, thinking that they were his wife and her lover. Seeing both of them killed by his hand, at his own door, he felt remorse for his sin, and wanted to die with them. People prevented him, and Brāhmanas prescribed various *prāyaścittas* to get rid of the sin, but he was in a mood of despair and repentance. He went to the saint, Dharmānandana, from whom he adopted a code of religious behaviour and at last accepted renunciation (pp 45 15 49 21). He grew proficient in his religious practices (p 91 30), though his anger was not altogether quieted (p 92 8). In due course, he was born in the Saudharma-kalpa as (ii) god Padmacandra (p 96 8), and from there, he took birth once as (iii) a Lion in the Vindhya (102 18). Being duly instructed (by Kuvalayacandra) the Lion died piously and was reborn as (iv) a god in the Vaidūrya-vimāna (pp 111-12, 216 16). Thence, in course of time, he was reborn

as (v) Svayambhūdeva (pp 256-26 f) who had to leave home and wander about for a prosperous living. He reached Campā, but had to rest at night on a Tamāla tree. He saw two traders who significantly buried under that tree some treasure and went away. Svayambhūdeva found, to his good luck, five jewels there, he took them and started home. On the way he rested on a banyan tree. There he heard a touching conversation between a bird and its father, mother, wife etc. The bird succeeded in taking their permission to die fasting in order to escape from hell, as instructed by Mahāvīra. This conversation was a lesson for him, and it opened his eye that it was not proper for him to pick up jewels like that and live on them. Being thus enlightened, he accepted renunciation in the *samavasarana* of Mahāvīra, practised penances, submitted himself to *sanle-khanā-marana*, became duly an Antakṛt-kevalin and thus attained liberation (§§ 416-19, also § 426)

[II]

Priyamkara and (i) Sundarī, of Sāketa, were a wedded couple, highly attached to each other. They would not tolerate separation even for a moment. As ill-luck would have it, Priyamkara fell ill and died. Sundarī could hardly accept the fact of his death. She would not agree to the cremation of her beloved's body which she closely guarded. None could convince her. Her father was helpless and appealed to king Madana for some way out. Prince Ananga (i.e., Mahāvīra himself in one of his earlier lives) took this responsibility on himself. He picked up a dead body of a woman, claiming her to be his wife, and behaved exactly like Sundarī. So they had a common cause and some understanding between them. At last Ananga managed to throw both the dead bodies in a well, and told Sundarī that her husband, as feared by them, eloped with his wife. So she was brought round to her senses (§§ 349-54)

Sundarī, in due course, was born as Mānabhaṭa, alias Śaktibhata of Ujjainī who inherited the position in the royal Durbar from his grand-father, an eminent Thākūra. One day Mānabhaṭa found his seat in the Durbar occupied inadvertently by a Pulinda prince. Vain as he was, he took offence and hit that prince fatally on the chest in spite of the latter's apologetic promise that this would not be repeated. He came out successful in the fray that followed. For safety, he left that place along with his father and lived comfortably in a fortified village. One day, during spring-sports, he happened to sing on the swing complimenting a darkish beloved to the offence of his fair wife who felt humiliated and hanged herself, but was rescued by him in time. He tried to convince her of his bonafides, but without success. His vanity surged up, and he left home in sheer disgust. His wife followed him, and she was followed by his parents. To test her fidelity, he threw a big stone in the well and concealed himself behind a tree. Thinking that he jumped into the well, she threw herself there, his mother and father also did likewise. Mānabhaṭa realised that his vanity led to this fatal tragedy of the whole family. He was full of remorse, and, in a penitent mood, started out in search of a preceptor who would purify him. He gathered from a gossip of desitutes in Mathurā that a dip in the Ganges would cleanse him of his sin. But in Kauśāmbī, he heard the futility of such practices, adopted four-

fold Dharma and accepted *dīkṣā* from Dharmanandana (pp 50 1- 56 10) In due course, after following the religious routine, he was born as god (iii) Padmasāra in the Saudharma-kalpa (p 96)

From heaven, the soul of Mānabhata was born as prince (iv) Kuvalayacandra, the son of king Ḍṛdhavarman (who ruled at Vinītā in Madhyadeśa) and queen Priyanguśyāmā who got him through the boon of the Kuladevatā (pp 15 12 f, 21 6 f) God Padmaprabha was born as Sāgaradatta (p 103 6) who accepted renunciation under Dhanadatta and, as a saint, developed clairvoyance he visualised the career of his other colleagues In consultation with god Padmakasara a plan to enlighten Kuvalayacandra was hatched (p 110 3 f)

One day, prince Kuvalayacandra went out for a ride with his companions, but his horse was possessed by Padmakasara and he was carried to the Saint (<Sāgaradatta) who had reached the spot where the Lion (<Candasoma) had been dwelling on the eve of its career The Saint enlightened, and prescribed pious life to Kuvalayacandra who, in turn, whispered sacred syllables into the ears of the dying Lion which consequently was born as a god (§§ 194-6, pp 111-12) Kuvalayacandra (as he was given to understand his mission, a part of mutual agreement of the earlier life) travelled on and passed through the Vindhya during the summer By the side of a lake he came across an image of Yakṣa crested with a pearl-statue of Jina He met a Yaksakanyā, Kanakaprabhā (§§ 199-205) who was appointed to worship Jina by a Yakṣa, Ratnasekhara, who was highly benefited in his earlier life by the *namaskāra* offered to Rśabha Jina, and, who, consequently projected himself into this image called Jinaśekhara As they parted, Ratnaprabhā gave a coil of medical herb to Kuvalayacandra to guard himself on his journey (p 120 30)

Kuvalayacandra crossed the river Narmada He met in a hermitage Enikā and her attendant Rājākīra (i e Royal Parrot) The latter narrated their biography Enika was the daughter of king Padma and his queen Sṛīkānta, but was picked up in childhood by her inimical husband of the earlier life and dropped in the forest where she was brought up by a deer She was the sister of king Bhṛgukaccha who attained omniscience Instructed by the Rājākīra she developed Samyaktva On hearing from Kuvalayacandra that he was separated for long from his parents, she sent through Rājākīra the message of his welfare to his parents in Ayodhyā (§§ 207-22)

Kuvalayacandra reached the Sahya mountain and joined a caravan bound for Kāñcīpurī When, on the way, they were attacked by a party of Bhīllas, Dhanavatī, the nervous daughter of the trader, was so bravely sheltered by him that the Bhīlla leader appreciated his valour and challenged him for a duel The Bhīlla chief realized that the prince was more than a match for him, so he suddenly withdrew from the field, and, as a pious follower of Jina, adopted *kāyotsarga*, meditating on *pañca-namaskāra* The prince welcomed him as a co-religionist They became friends The Bhīlla chief took the prince to his *paṭh*, Cāntāmani, and there they lived comfortably and piously The Bhīlla chief was Darpaparīgha, the eldest son of Ratnamukuta (brother of Ḍṛdhavarman) who had become a Kevalin Due to some palace-intrigue Darpaparīgha was driven out almost insane But, in due course, he was made a Bhīlla chief, and

since then he had been residing here. The prince realized that Darpaparigha was his uncle's son. He instructed him in the words of Jina and urged him to adopt good conduct. After the rains were over, Kuvalayacandra travelled to the South, and Darpaparigha soon took to renunciation (§§ 223-41).

Kuvalayacandra reached Vijayapurī. There he learnt from popular gossip that princess Kuvalayamālā was very beautiful, she had hung in public an incomplete verse, and she would marry him who completed it. When he came to the royal court-yard, he at once hit on the rest of the verse. Just then, the state elephant was running amuck. The prince brought it under control to the dismay of one and all. He recited the complete verse to the satisfaction of princess Kuvalayamālā who garlanded him and chose him as her bridegroom. Mahendrakumāra also was there by that time, and he gave an account of the prince etc. to king Vijaya. Though there was suspense of separation after the first meeting, Kuvalayacandra and Kuvalayamālā exchanged affectionate messages and love-presents, learnt more and more about each other, and at last their wedding was celebrated with great pomp. They had a happy time full of pastimes and enjoyments of various types. Finding an occasion the prince narrated their past lives and requested her to accept Samyaktva which she did (§§ 242-84).

On receiving a letter from Ayodhyā, prince Kuvalayacandra accompanied by his beloved and Mahendrakumāra, started to meet his parents. They had auspicious *śakūnas* on the way. After reaching Sahya, they paid respects to a saint. They learnt from his autobiography that he was enlightened by seeing the paintings of the Samsāra-cakra, wherefore he entered the ascetic order. This made Mahendrakumāra firm in his Samyaktva. The prince met some alchemists on the way and helped them in their task. He reached the outskirts of Ayodhyā. He was lovingly welcomed by his parents, and was soon crowned as heir-apparent, to the joy of the whole town. After a good deal of discussion, the right Dharma was discovered as directed by the Kuladevatā. Putting the prince on the throne, Dṛdhavarman practised religion and his Karman were nearly destroyed. Kuvalayacandra ruled for many years. God Padmakesara (< Mohadatta) was born as a son to him, and he was named Pṛthivīsāra. Seeing the memento, he had detachment for worldly life right from the beginning. Both Kuvalayacandra and Kuvalayamālā remembered about their earlier resolve and decided to take to religious life. They happened to meet saint Darpaparigha who told them that it was his Guru that gave *dikṣā* to Dṛdhavarman, and consequently both of them became Antakṛt Kevalins. Inspired by this, Kuvalayacandra, Kuvalayamālā and Mahendra accepted renunciation and practised severe penances. Kuvalayamālā was born in the Saudharmakalpa. Kuvalayacandra was born as (v) a god in the Vaidūrya-vimāna which was reached by the Lion also (§§ 285-336). Then, in the age of Mahāvīra, the soul of Kuvalayacandra came from heaven and was born as (vi) Manirathakumāra who became very much addicted to hunting. Mahāvīra informed his father, Kāñcanaratha, that, though addicted to hunting, he was a *bhaiya* and would attain liberation in that very birth. A deer, once the husband when he was Sundarī in an earlier life, would make him religious-minded. Manirathakumāra soon accepted renunciation. Advised by Mahāvīra, he cultivated fourfold *ārādhanā*, became an Antakṛt-kevalin and attained liberation (§§ 339-354, 413).

[III]

(i) Māyāditya, alias Gangāditya, was a treacherous merchant from Vārāṇasī. He developed friendship with Sthānu of good nature. Both of them reached Pratiśhāna for business. They earned five-thousand coins each and converted the cash into five jewels for each. They started home, dressed as friars for safety of travelling. Māyāditya attempted, more than once, to deceive his companion and deprive him of his share. He pushed him once into a well, but a party of robbers saved him once from that plight, gave him his share of five jewels, and warned him to beware of his treacherous associate whom they had already thrown in a thicket taking all the ten jewels on his person. Sthānu's behaviour was so straight and sincere that Māyāditya felt penitent. A dip in the Ganges was prescribed by the village elder as *prāyaścitta*. It was saint Dharmanandana who advised him to seek shelter in the words of Jina, and gave him *dīkṣā* seeing that his Karmas had sufficiently quieted (§§ 110-25). In the next birth, Māyāditya was born as (ii) Padmavara in the Saudharma-kalpa (p 96 6). He constructed the Samavasarana of Dharmanātha at which all the colleagues met and decided what they should do to get *samyaktva* (pp 96 27 f, 102 13 f). Thence, in due course, he was born as (iii) Kvalayamālā, the daughter of king Mahāsena (or Vjayasena) and his queen Bhānumatī of Vjayāpurī in the South, born to them through divine favour (pp 162 f). She developed aversion for men. When, however, Kvalayacandra overcame the mad elephant in Vjayāpurī and completed the verse hung by her in public, she garlanded him as her bridegroom. Soon she was married to him. She had quite a happy time with him during the period of honey-moon. Reminded of their earlier resolve and receiving due instructions from him, she developed *Samyaktva* and followed Jinadharmā. She left her parents with a heavy heart and accompanied her husband to Ayodhyā. On the way, she shared the adventures and experiences of her beloved. After king Drdhavarman accepted renunciation, she enjoyed the kingdom with her husband for many years. God Padmakasara was born as a son to them, and became known as prince Prthvīśara. As resolved earlier she took to religious life along with her husband and practised penances. She was reborn as (iv) a god in the Saudharmakalpa. Further that god took birth as (v) Mahāratha, son of king Śrenika (p 269 13 f). As a boy of eight, he entered the Samavasarana of Mahāvīra and sought the explanation of his dream. On hearing his future from Mahāvīra, he took *dīkṣā*, practised *samīhanā-marana* and adopted Kṣapaka-srenī to get liberation (§§ 420 f).

[IV]

(i) Lobhadeva, alias Dhanadeva, was highly greedy. For earning more wealth, he went to the South and camped with Bhadrasreṣṭhin at Sopāraka. By selling horses in the local market, he earned enormous wealth there. He was given a reception in the Native Traders' club where he heard of still greater profits in distant countries. By prevailing upon Bhadrasreṣṭhin to accompany him, he reached with him Ratnadvīpa where they had huge gains. While returning in a ship, he trickily pushed Bhadrasreṣṭhin into the sea, so that he was no more to share his gains. The latter was reborn as a Rāksasa, and took revenge on

Lobhadeva who floated unconscious to an island the residents of which took out periodically his flesh and blood for alchemical purpose. He was left just a skeleton and was picked up by Bhārunda birds. When he was dropped by them on a lonely spot, somehow he felt remorse for his ingratitude to Bhadrāsreṣṭhin. He wanted to purify his sin. Some mysterious conversation induced him to go to the Ganges to wash his sins. On the way, he paid respects to Dharmanandana under whose religious guidance he accepted *dīkṣā* (§§ 126-140). After a pious death, he was born in the Saudharma-kalpa as (ii) god Padmaprabha (p. 92 f). Thence he was reborn as (iii) Sāgaradatta in a banker's family at Campā. With his self-respect pricked and his vanity tickled, he left home with a resolve to die in flames failing to earn seven crores within a year. He reached Jayaśrī on the southern shore, and worrying about his gains he came across a significant Malūra tree with wealth beneath it. Guided by an anonymous voice, he took from there a handful of silver coins, won the favour (as well as the daughter) of a local merchant by his skill in salesmanship, and sailed to Yavana-dvīpa where he earned more than seven crores. But while returning, he lost everything due to ship-wreck. He touched alive Candradvīpa where he saved a lonely maiden who was about to hang herself being frustrated in her love. Both of them tried, in a mood of despair, to enter flames which were turned into lotuses. God Padmakesara (< Mohadatta) rebuked him for his cowardly attempt, reminded him of his responsibility, gave him 21 crores of coins, married him to both the girls, and reached him to Campā. In due course, Sāgaradatta accepted *dīkṣā* under Dhanadatta, and became a great Saint endowed with clairvoyance. He remembered his earlier colleagues and the mutual agreement. He went to the place where the Lion was staying. Through Padmakesara, who possessed the horse, Kuvalayacandra was brought there and enlightened by showing the jewels which were to serve as a memento (§§ 185-95). The saint Sāgaradatta was reborn in the Vaidūrya-vimāna as (iv) a god (p. 216-17 f). Thence he took birth as (v) Vajragupta at Rsabhapura (§§ 378 f). When the town was being regularly robbed by a mysterious robber, Vajragupta openly resolved to burn himself in flames, in case he failed to spot the robber within a week. Six days passed without any success. At the risk of his life, he invoked the grace of a Votāla. He found out the place of the robber, and, through the aid of Campakamālā who was once betrothed to him but was kidnapped by the robber, he successfully finished him. He stayed in that cellar enjoying various pleasures in the company of his beloved for twelve years. For seven mornings continuously, he heard an anonymous voice (that of the souls of Māyāditya and Candasoma in heaven) exhorting him to follow the path of true religion by meeting a Sarvajña. At Kākandī he went to the Samavasarana of Mahāvīra who enlightened him on his antecedents and duties. He accepted *dīkṣā*, so also his beloved (§ 394). After practising *samlehanā-marana*, he became an Antakṛt-kevalin and thus attained liberation (§ 415).

[V]

King Kosala gave capital punishment to his son Tosala for violating the chastity of Suvarnadevī who was separated for long from her husband and

consequently loved Tosala intensely. The minister in charge of beheading Tosala allowed him to go 'coifree' provided he disappeared to an unknown destiny. Accordingly Tosala ran to Pātaliputra, and started serving under king Jayavarman as a common man. Suvarnadevī, who was carrying believed that Tosala was beheaded, and in sheer humiliation she ran away from the town and joined a caravan bound for Pataliputra. Due to physical disability, she lagged behind, and one night she delivered twins, a boy and a girl, though in despair, she wanted to live now for them. When she went out for a wash, the garment in which the two kids were folded and tied was picked up by a hungry tigress. The girl was dropped on the road, later picked up by a messenger of king Jayavarman, and was nourished, at Pātaliputra, by his wife who named her Vanadatta. Sabarasimha, attached to Jayavarman while out for hunting, picked up that boy who too grew in Pataliputra as Vyāghradatta, alias (vi) Mohadatta. In due course, Suvarnadevī also reached Pātaliputra and happened to serve as a nurse to Vanadattā, not in any way recognising her.

During spring, Mohadatta and Vanadattā saw each other at a festivity, and felt passionately attracted mutually, the separation was unbearable to Vanadatta. Later, Tosala saw Vanadattā (escorted by Suvarnadevī who did not recognise him nor did he mark her), was full of passion for her, and rushed for her hand at the point of sword. There was a great commotion in the garden. Mohadatta came on the scene, and in a duel finished Tosala on the spot. As he started love sports with Vanadattā, a voice announced that it was unworthy of him to enjoy his sister, in the presence of his mother, and that too after killing his father. It was the voice of a monk in the vicinity who explained all the relations. Mohadatta felt remorse for his ignorance and wanted to expiate for his sin. He came late to Dhurmanandana, and, with his *moha* sufficiently quieted, accepted *dikṣā* (§§ 141-54). After an equanimous death, he was born as god Padmaśeṣara in the Saudharmakalpa (p. 96-8-9). At that time, he dissuaded Sagaradatta from entering flames (p. 109). Later he conferred with saint Sagaradatta (p. 110) possessed the horse of Kūvalayacandra, and thus brought about the meeting of the three (i.e., the Lion, Kūvalayacandra and himself). Thence he was born as prince (iii) Pṛthvisāra, the son of Kūvalayacandra and Kūvalayamāla. Right from the beginning he had no attachment for the world, and he took the reins of the government much against his will (§ 330). Later, he put his son Manorathaditya on the throne, practised asceticism, and joined his colleagues as a (iv) god in the Saudharma-kalpa (§ 335). Thence he was reborn as prince (v) Kamagajendra at Arunābha. He was highly passionate. His loving wife was Priyāngumatī. Once he fell in love with a lovely girl from a merchant's family, his wife secured her for him in marriage, and took a promise from him that he would share all his experiences with her. Later, he wanted to marry a princess from Avanti. While he was going thither, he was carried away by a couple of Vidyādhara maidens saying that princess Bindumati, who had heard about him, was pining for him in separation. When he reached there she was dead, the two maidens burnt her body, and they also entered the flames. He too wanted to follow them, but changed his mind, hearing the conversation of a Vidyādhara couple. As he entered a lake for funeral offerings,

he found himself transported to Aparavideha where he had strange surroundings and paid respects to Śīmandharasvāmin from whom he learnt his antecedents. Mahāvīra explained to him that because of his high passion, the Vidyādhara maidens played a trick on him. Kāmagajendra realized the vanity of worldly infatuation and accepted *dīksā*. When his end was near, he accepted *saṃlehanā*, became Antakṛt-kevalin and thus attained Liberation.

These five souls, with their respective passions somewhat quieted, met each other in the presence of Dharmanandana. There they took *dīksā* and were mutually attached. Candasoṃa was requested by others to bestow *saṃyaktva*, if circumstances permitted (§ 170). Lobhadeva was born in the Saudharma-kalpa where others also followed in their subsequent births. It was Padmasāra who constructed the *saṃavasāraṇa* of Dharmanātha. There they learnt from that omniscient Teacher (§ 184) that they were Bhavyas, that they would attain Liberation in the fourth Bhava thereafter, and what would be their subsequent births. Realizing the difficulty of developing *saṃyaktva* under the circumstances, they requested Padmakesara to do his best. For memory clue they prepared their counterparts in precious stones and buried them in the forest where the Lion was to be born, marking the spot with a stone (§ 184).

Sāgarādatta, as a clairvoyant saint, could visualize his colleagues in the third birth. He went to the spot where the Lion was dwelling, he conferred with Padmakesara (§ 194) who brought there Kuvalayacandra who helped the Lion to die piously. In due course, in the next birth, they were contemporaries in heaven (p. 216). They repeated their earlier resolve, and agreed that any one who had superior knowledge should enlighten the rest. Then in their last birth, they were (respectively) born as Svayambhūdeva, Manirathakumāra, Kāmagajendra, Mahāratha and Vajragupta. They were contemporaries of Mahāvīra, and gathered together in his *saṃavasāraṇa*. They took *dīksā* and attained Liberation in due course.

3 JAINA DISCOURSES IN THE KUALAYAMĀLA

Jainism is called Ethical Realism, and this brings out its salient traits to the fore. The theory of rebirth, the Karma theory which automatically operates, moral responsibility of the individual and allied doctrines were the characteristics of Śramanic culture, and they are all inherited in Jainism. The Jaina Karma doctrine is most uncompromising and undiluted: every one is responsible for, and can never escape without reaping the consequences of his Karma. The soul is subjected to a sort of vibration operating through mind, speech and body as a result of which it incurs material Karmic bondage. Thus the Jaina teachers, therefore, have evolved philosophy of conduct and pattern of behaviour uninfluenced by any reliance on Supernatural intervention or guidance. First, the individual is made highly self-reliant, and the Teacher leaves no opportunity to put him on the right track of religion. The erring soul is shown the correct path through religious instruction. Secondly, the *Kuvalayamāla* is primarily a *dharma-kathā*, if it is called, and has become, *saṃkīrtana-kathā*, it is because the author has incidentally added contexts and topics of *artha* and *kāma*, and even those, in the long run, are conducive to the practice of Dharma. In this pattern

of narration, the various facets of *dharma kathā* are as well included. Thirdly, the very objective of the tale is to illustrate the effects of morbid temper, i.e., of *krodha*, *māna*, *māyā*, *lobha* and *moha* under the sway of which are acting the chief characters in this story. If they are to be brought on the right track, religious instruction is the most effective remedy. Lastly, moral instruction is the chief aim of the author, and the entire tale is narrated in such a manner that the erring man and woman should learn the pattern of good behaviour by seeing and hearing what is happening to the characters under various circumstances. The Sramanic teacher is an adept in this art. The result is that the *Kuvalayamālā* has become a huge repository of religious discourses put in the mouth of religious Dignitaries, and the element of story will not suffer much, even if these are excluded from the narration. All such discourses may be put together here to see what a vast range of Jaina dogmatics is covered by Uddyotana. First the pages and lines are noted, and against them are enumerated the topics under broad heads.

- 35 30 f The major types of *himsā* and the reasons or pretexts with which they are committed
- 36 14 f Hells, the tortures etc therein
- 39 1 f The sub-human births (according to the number of Indriyas) and the miseries etc therein
- 40 13 f Human birth, its causes, grades, miseries etc
- 42 29 f Gods, their anxieties etc
- 44 15 f A discourse on *krodha*, *māna*, *māyā*, *lobha* and *moha*, and their fourfold gradation (*anantānubandhi* etc) with illustrations
- 90 8 f An explanation of *abhaya*, *kāla bhaya* and *bhaya*
- 92 12 f A conventional description of [Saudharma] Kalpa and [Padma-] Vimāna, the birth of a *jīva* there, the local environments etc
- 95 12 f Some details of *pīṣā*, see also 132 27 f
- 95 24 f Five Parameṣṭhins and the duties of laymen and monks
- 96 28 f Details of the *samavasarana*, See also 217 21 f
- 97 27 f A discourse on *Jīva*, its nature, its relation with Karman, its migration through various births and its liberation
- 142-21 f A discussion about Dharma, its practice and its objective
- 177 28 f A graphic glorification of *samyaktva*
- 185 22 f A detailed picture of hellish, human and divine beings their acts and consequences
- 192 27 f Symbolically spiritual interpretation of various vocations etc
- 201 33 f A succinct exposition of the fundamentals of Dharma
- 209 18 f Rarity of religious enlightenment in human birth, explained by *yuga-samūhā dr̥ṣṭānta*
- 217 27 f Discourse on twofold Dharma
- 219 9 f A discourse on five *mahāvratas* and the attendant *bhāvanās*
- 227 19 f An exposition of twelve *anuprekṣās*
- 230 5 f A *samyag-dr̥ṣṭi* and his traits
- 20 f Elaboration of the types of Karmas and their consequences
- 242 1 f An exposition of *udaya*, *kṣaya*, *kṣayopasama* of the Jīvānāvāra-

- nīya and other Karmas with reference to *dravya*, *ksetra*, *kāla*, *bhava* and *bhāva*
- 243 13 f A contrasted picture of the conditions in the Aparavideha-and Bharata-ksetra
- 245 6 f An exposition of the Lesyā doctrine, typically illustrated by the *lesyāvṛkṣa*, how the same act can incur different quantity of sin according to the temperamental state
- 253 18 f Through the medium of a divine voice, a few religious discourses on the following topics are presented
- i) One's benefit in the next world has to be ever remembered
 ii) *virati* or detachment is necessary even in the midst of pleasures
 iii) The practice of Dharma leads to Punya which brings pleasures, so Dharma is important
 iv) Dharma alone, and not the lures of Indriyas, can save one from the pangs in hell
 v) One thirst quenched leads to another, and there is nothing like satisfaction in this Samsāra
 vi) One should get rid of the infatuation for pleasures recollecting the manifold tortures, ailments, humiliations and sufferings of the past
 vii) The pleasures of sense-organs are fatal in their consequences, so one should be circumspect with restraint on mind, speech and body
- 261 8 f A discourse on the causes which lead to life in hell
- 269 23 f A doctrinal exposition of the fourfold *ārūḍhanā*, namely *jñāna*, *darśana*, *carana* and *vīrya*
- 271 1 f A discourse on *sāmāyika*
- 272 7 f An exposition of what may be called in general *pratīkramana*
- 273 25 f Explanation of the two types of Death, namely, *paṇḍita* and *bāla-marana*
- 277 7 f Here is an elaborate salutation to Arhat, Siddha, Ācārya, Upadhyāya and Sarvasādhu, and a good many details about whom are recorded
- 279 26 f Details about a soul's ascent on the *kaṣapaka-dhara*

All this shows that the author has snatched every opportunity to introduce Jaina dogmatical details to make his tale worthy of the name of Dharmakathā. The structure of the narrative would remain intact in most of the cases even if these contexts are skipped over. There are, besides, casual references to Jaina ideas here and there. A Jaina monk, who has pulled out his hair on the head wears white garments and has a bunch of feathers (*piccha*), is distinguished from Tāpasa and Tridandin and considered to be honoured in view of his ascetic emblem. He blesses *dharmalābha* (185), and some details about his entry into the order and equipments are available (194-19). The Pañcanamaskāra is a shelter and has great miraculous potency in adversity (137), and the *karna jāpa* (uttering of the *pañca namaskāra* in the year) given even to an animal leads it to a better future birth (111-32). The way in which one takes to a asceticism and becomes a *pratyeka buddha* is interesting (141-1-5, 142-17 f). The idea of

sādhiarmika-utsavyatva (116 23, 137 20) clearly indicates that Jaina religion was not a theoretical philosophy, but a way of living tending to community life. A *cārana-śramana* is gifted with certain miraculous powers; he has no *gaccha-parigraha*, and he does not initiate others into the order. (80 17 f) The Jaina Tīrthakaras and saints are introduced here and there more than once. The saints staying in the forest have an atmosphere of peace and amity around them, and their routine of living is also interesting (28 22, 34)

4 RELIGIOUS TOUCHES IN THE KUALAYAMĀLĀ

Besides the insertion of Jaina dogmatical details, there are contexts in the *Kualayamālā* in which the author either criticises the views of other creeds or casually refers to them whereby we get a good glimpse of the contemporary religious ideas

According to the *Lokaśāstra*, or scriptures current among the people, a son is necessary for the parents to reach better worlds and to satisfy the ancestors, so, for securing an issue (13 5 f) various cults were current. Flesh from one's body, dripping with blood, was offered as oblation in front of *Īsvara*, one's head was offered to *Kātyāyanī* who is stepping on a buffalo felled with *Trīśūla*, human flesh was sold on the burial ground, *guggula* resin was burnt on the head as an act of devotion, *Bhūtas*, gods and *Mātr̥s* were pleased with blood, and prayers were offered to *Indra*. These are all risky practices (§ 32). Advised by wise ministers, king *Dṛdhavarman* offers prayers, after due rituals (§ 34), to *Rājālakṣmī* (addressed by various names 14 16) and urges her to grant him audience within three days, otherwise he would offer his head. This *Rājālakṣmī* is the spouse of ancient kings like *Bharata*, *Sagara*, *Mādhava*, *Nala*, *Nahusa*, *Māmdhātṛ*, *Dilīpa* and others, and after a little joke with her, the king gets the promise of a son from the *Kuladevatā*. Once prince *Candragupta* passes through a fatal test and satisfies a *Vetala* (§ 379) from whom he gets the required details about a robber who could not be spotted by the city guards. The deities, the author tells us, are twofold *śarāga* and *virāgm* (§ 395), and for worldly ends, the credulous people worship the latter of different names *Govinda*, *Skanda*, *Rudra*, *Vyantara*, *Gaṇādhīpa*, *Durgā*, *Yakṣa*, *Rākṣasa*, *Bhūta*, *Pisāca*, *Kinnara*, *Kimpurusa*, *Gandharva*, *Mahoraga*, *Naga*, astral bodies, natural phenomena etc. Sailors in difficulty offer prayers and make propitiative promises to different deities (68 17 f). A lady about to commit suicide appeals for grace to *Lokapālas* (53 6). *Yakṣa* worship is referred to, and there were *Yakṣa* statues with *Jinas* on their heads.

There is a substantial section (§ 322) in which the author reviews various tenets and practices of different religious schools rather than religious systems as a whole, and those too as contradistinguished from the Jaina ones. It is quite likely that these views are picked up and stated with the object of showing them to be contradictory and not acceptable to Jainism. Taking them seriatim, some of the systems reviewed are Buddhism, Tridandin, Samkhya, Upanisadic, Vedic sacrifice, Vānaprastha creed, gifts to Brāhmana, the alleged Advaita creed, extreme Bhakti cult, self-immolation or torture for divine propitiation, Digging of wells, etc., washing sins in the holy Ganges etc., Cāturvārnya-dharma,

erecing earthen deity etc, extravagant Dhyāna, Vamāyika creed, Cārvaka view, gift of cows etc to Brāhmana, Karunā-dharma, killing of harmful beings, the Pandarabhīksu's view, Fatalism, Īśvara as the guiding spirit, extreme Jñānamarga etc As against these the Dharma consisting of Five Vows is said to be acceptable

A severe attack is levelled against the Brahmanic prescription of Prāyaścitta which is backed by great saints like Manu, Vyāsa, Vālmīka, and Mārkaṇdeya, which has the sanction of Bhārata, Purāna and the *Gītā*, and which consists in giving one's all possessions to Brahmīns, in wandering a-begging, cleanly shaven and in bathing and offering oblations at holy places like Gangā (—dvāra?), Bhadreśvara, Vīrabhadra, Someśvara, Prabhāsa, Puskara etc (§§ 94, 107) As against this, the Śramanic prescription is different and consists of repentance, mental purification and penance in a proper perspective of religious virtues (49 14 f, 55 24 f, 90 21 f)

Some interesting sidelight is available on the temples and holy places (p 82) the former dedicated to Rudra, Jina, Buddha, Kottajā (Durgā?), Sanmukha etc, and the latter, such as the sacrificial enclosures, Brahmanic schools, residences of Kapālikas and lodges in which the *Bhagavadgītā* was recited In the evening, Brahmanic houses resounded with Gāyatrī-japa Elsewhere there is a nice glimpse of the Mathas or colleges for higher learning where students from different parts of India (150 20) flocked and were trained in handling weapons and in various fine arts, crafts and miracles (151 6 f) There were held classes (*vakkhāna-mamdali*) as well in advanced branches of learning such as grammar, Buddhism, Sāmkhya, Vaiśeṣika, Mīmāṃsā, Naiyāyika, Jainism and Lokayata the characteristic topics of which are enumerated (§ 244) The description of the students is quite typical, and some of them mastered Vedic recitation (151 12 f)

5 DIFFERENT LORES, ETC

The author makes a distinction between 72 *kalās* and 64 *vyūhanas* (15 11 f) Among the miraculous lores *prajñapti* and *mahāśābarī-vidyās* are mentioned (236 22, 132 3, 133 5) The prince Kuvalayacandra knows *dhātuvāda* or alchemy, turning baser metal into gold, and he comes across a group of people who are attempting that experiment, but without success Their activities are described, and we get a good sketch of what is done in this process (§ 311 f) The text *Jonipāhuda* is said to be the source of this Vidyā (196 32, 197 6 & 19) The *Laksanaśāstra* is elaborated more than once (116 9 f, 129 3 f) a branch of it is called *sānuudra* (129 3) There is mentioned a lore of detecting treasure (*khanjavāda*) from the plant above, some characteristics of the latter are described as if some source is being quoted (§ 187, 104 23 f) There is a prince highly skilled in the art of painting, and he has painted an elaborate scroll of the Samsāra-cakra (185 18 f) There are repeated references to belief in astrology, and an astrologer is consulted on various occasions (§§ 47, 273) There is a good discourse on *rāśi phala* (§§ 48-9), giving the traits and longevity of a child born on a particular *rāśi*, on the authority of Vamgāla-risī may be that the name of his treatise was Vamgāla-jāyaga (20 2, 3, 24) The prince explains why one should not eat food or drink water or even bathe immediately

after one is over exerted and is hungry and thirsty, and he refers to Āusattha in this context (114 23 f) The author has his own ideas about the digestive process inside (228 11 f), and in one context, he describes graphically the pre-delivery signs (76 1 f) Horse riding was quite necessary for princes Possibly using some manual on Aśvaśāstra, the author enumerates eighteen breeds of horses (23 20-1), and he gives details about some of them with reference to their *varna* and *lāñchana* (§56) Here and there, we have dreams and their symbolic interpretations (§41, 269 7 f) The Nimitta-jñāna, which is a branch of Srutajñāna, is potent enough to indicate *śubha* and *aśubha* of the past, present and future, and it is illustrated in details (§412) Besides the reference to Bhūrjapatra which was used for writing (the script being *avara-lipi*) a love-letter (160 13 f) there is a graphic and detailed description (a bit dignified) of a palm-leaf Ms written in Brāhmī lipi (201 28 f)

6 SOCIO-CULTURAL GLIMPSES

The *Kūvalayamālā* bristles with striking social and cultural touches of great interest The author draws his chief characters from the different well-known layers of the society By birth Candasoma was a Brahmin, Manabhata, a Ksatriya, Māyāditya a Vaiśya, Lobhadeva, a Sūdra, and Mohadatta, a prince The pilgrimage to Gangā and other holy Tīrthas was prescribed by the priest as a *prāyaścitta* against various sins (48 f, 63 f, 72 f), though not approved of by the author A typical Tīrtha-yātrika is described with reference to his dress and equipments (58 1 f, see also 48 24 f) A famine or draught of twelve years often led people to migrate for food and prosperity (§202) The author supplies a list of respectable ways of earning wealth (57 22 f, also 191 1 f) and also of benevolent channels of spending it (65 8 f) Though Benares had many good and bad openings for earning wealth (57 16 f), it was Dakṣināpatha, with Pratiśhāna as an important town therein, that was looked upon as a prosperous territory by the traders (57 27 f) whose preparations for a trade trip and onward travel from camp to camp (65 13 f, 135 21 f, 198 23 f) are noteworthy We get a good sketch of the preparation of a traders' fleet, the rituals are interesting, and the various items in the boat deserve special attention (67 1 f) Often the trade routes pass through perilous forests (118) In the vicinity of Sahya mountain, there were Pallis of Bhūllas who often robbed the caravans (135 27 f) Their Pallis (for instance the Cintāmani, p 139) seem to be pretty prosperous *samnuveśas* (§227) The Bhūllas are Mlecchas, but now and then, despite their wild habits (112 21 f) in contrast to the respectable, they too have their code of behaviour (146 13-7) Traders had their clubs, and the custom at such a club in Soppārāya (ie, Soparā, near Bombay) was that the foreign traders narrated their experience and adventures and were honoured there with Gandha, Tambūla and Mālya (65 22 f) These traders exchanged their information as to what commodities were available in different places and where they could be sold with greater profit Horses were sold in Kosala in return for elephants, betel nuts were exported to Uttarāpatha in exchange for horses, and pearls were exported to eastern country (*pūrva deśa*) in exchange for Camaras Conchs were available in Dvārakā From the Barbara kūla

tusks and pearls were brought in exchange for clothes Palāśa flowers could fetch gold in Suvarna-dvīpa Buffaloes and cows fetched *netra-paṭṭa* in Cīna and Mahācīna Neem leaves could buy jewels in Ratnadvīpa Men were in great demand in the kingdom of women etc Some of these details cannot be accepted on their face value, they may be just exaggeration (§ 129) In the busy market places, men from different parts of the country came and had conversations in different languages (§ 246) which are interesting specimens of contemporary spoken idioms as the author could catch them Their business conversations are quite lively and give some ideas about weights and measures (153 16 f) Greedy merchants took risks of travelling on land and by sea of the dangers of which they were quite aware (65 15 f, 66 6 f) Now and then there were ship-wrecks (§ 166) Traders went on long journeys, sometime for more than twelve years, leaving their young wives behind (74 12 f) Various good and bad omens were attended to while going on a journey (for the preparation etc see § 285), and they are explained in short (§ 289)

The birth of a prince and the subsequent activities and festivities are elaborated in a stylistic manner (§§ 44-46) Likewise, the wedding is described in all the details the preliminaries of the marriage, the wedding function along with the rituals and concluding rites, the bed ceremony, the couple enjoying the sea-sight from the palace-terrace and various pastimes such as *prahelikā* etc (§§ 273-80) A good description of the coronation of Yuvarāja is available (200 8 f) There is a scene of the royal *āpāna-bhūnū* at which various sweet drinks are served (§ 50)

Very interesting are the gossips of the village ladies bringing water and of the boys in residential schools (149 30 f, 151 18 f) The parade of conveyances (§ 57) in the royal courtyard and the scene of the Jayavārana running amuck (§ 248) reflect events in the contemporary capitals

Playing on the swing was an important sport of the spring (51 f) during which was celebrated Madanamahotsava, giving an occasion for youths to meet in the festive garden (77 f, see the reference to *madana-trayodaśī* in line 15) During the autumn, parties of dancers, actors etc moved from village to village, and how a programme was enacted at a village is graphically described (46 5 f) There was a festival on the day of the Sarat-paurṇimā (103 32) While describing the scenes and activities in the city, late in the evening, the author presents a picturesque sketch of the movements of the Kāminī (§§ 156-58) There may be some exaggeration, still there are available some glimpses of the fashionable and luxury-loving section of the society Festivities like the Indramāha, Mahānavamī, Dīpāvalī and Baladevotsava appear to follow in succession after the rainy season (148 11 f)

There is a pretty good number of beliefs reflected in the *Kivalayanālū* here and there Blood and flesh were taken from a living body and used for alchemical purpose (69-24 f) A robber possessed a miraculous sword and a pill, the latter being always placed by him in his own mouth (251 25, 253 18) More than once, a miraculous movement, jumping up like a flash of lightning (*vijukkhittam karanam*) is mentioned (73 24, 87 13)

7 COURT, TERRITORIAL DIVISIONS AND GEOGRAPHICAL BACKGROUND

King Drdhavarman possesses quite an imperial dignity (9) His council of ministers consists of eight members Mantrin (like Brhaspati), Mahānarendra, Mahāvīra, Mahāvaidya (like Dhanvantari), Mahābrāhmana (like Caturvadana), Mahākavi (like Vyāsa), Mahāsenāpati (like Sanmukha) and Mahāpurohita (like Śukra) who are compared with their mythological counterparts, if not predecessors (§ 40) There is a scene of the court of Avantivardhana; and therein was observed the court-precedence who is to sit where in the audience hall A Pulinda prince who occupied a higher seat by mistake was hit on the spot by Mānabhata who felt offended because his seat was taken by the former (50) The Yuvarāja appears to enjoy *de facto* powers of the king (213 7 f) The rich encouraged poets with rewards for Subhāsitas (103 19) The references to Magadha, Rājagṛha and king Srenika (contemporary of Mahāvīra) bring us to the historical period (268 9 f)

The territorial (or what might be, in many cases, political) divisions and the geographical details referred to in the *Kuvalayamālā* deserve special attention In the southern half of Jambūdvīpa, which is surrounded by the ocean, there is the Bhāratavarsa, isolated by the Vaitādhya mountain (77 f) the two Deśas, Uttarāpatha and Dakṣiṇāpatha (§ 430) are well-known The town of Takṣaśilā is situated in the Madhyamakhandā of the Uttarāpatha (§ 127), the river Candrabhāgā flows there and conflows into the ocean (*jalah-dajā*), on its bank there is the famous town Pavvayā where ruled Torarāja (§ 430)

To the South of Vaitādhya, in between Gangā and Sindhū, there is the Madhyadeśa, its capital is Vṛitā, the same as Ayodhyā, and it was being ruled by king Drdhavarman (§§ 13-7, 156 26, § 285) Avantyanapada, possibly a part of Mālava deśa, has Ujjainī as its capital (§ 97) Prince Mahendra is the son of the king of Mālava who is not on good terms with Drdhavarman of Ayodhyā (§ 21 f) From Ujjainī there was a highway to Pātaliputra (77) Vatsadeśa has its capital in Kauśāmbī, ruled over by Purandaradatta (§§ 67-69) The term Pūrvadesa is used at times (62 17, 65-31) Dakṣiṇāpatha was looked upon as rich (104 6 f.), and there the town of Prasthāna was prosperous, affording opportunities for earning wealth (§ 114) Sopāraka was a big emporium for traders who came there from different parts of the country (§§ 128-29) Lāta, which has its specialities of dress and *deśa-bhāsa*, and in which Dvārakā is located (§ 291) is mentioned along with Karnāṭa, Mālava, Mahārāṣṭra, Saurāṣṭra etc. (150 20, 185 8) Among other towns mentioned we may take note of Bhṛgu-laccha (99, 123 etc.), Vārānaśī in the territory of Kāśī (56 21 f), Kośala in Kośala (73 30 f), and Campā located in Dakṣiṇa-madhyama Khandā (96, 103, 109) Among the Jaina holy places, Sammeda-śikhara and Śāruṅjaya (124 18, 80 18) deserve attention

The author shows some acquaintance with the extreme South of India Candasoma belonged to Ragadā (not a Sanskrit name), a village in the vicinity of Kāñcī, the capital of Kāñcī of Dravidas (45 15 f) Parties of traders used to go to Kāñcīpurī (134 32 f) It is interesting to trace the route of Prince Kuvalayacandra He is flown by the horse from the town of Vṛitā or Ayodhyā

towards the South. He passes through the Vindhya forest (27 28 f) which possesses camps of wild tribes (112 3-25). He crosses the river Narmadā or Revā (§ 206), on the banks of which there is a Mahātavī. Then he comes to the Sahya mountain (134 24-30) in the valley of which he stays with a Bhilla chief in his *palli* (138 11 f). Then he reaches the country of Vijayā-puravarī on the southern coast (149 6 f). Its capital is Vijayā (-nagarī, -puravarī or -purī), quite a prosperous town and situated right on the shore of the ocean the scenes of which could be witnessed from the terrace of the palace. In fact, its southern rampart-wall was washed by the waves of the ocean (173 32 f). It is to be distinguished from Jayantī (183 19). Other towns named Jayasrī (104 8), Śrītunga (107 16) and Jayatunga (109 26) are referred to, and they are all located on the southern shore.

The most important question is the identification of this port town Vijayā in the South. Uddyotana may not have personally visited the South, but it is quite likely that he had heard a good bit about it from the mouths of traders going to the South possibly travelling along the Western Coast. In the South of India there are some towns with their names beginning with Vijaya, such as Vijayapura, Vijayanagara, Vijayantī, and some of them pretty ancient. The proposed identification has to fulfil certain conditions: it is located on the Western Coast, as it is reached after crossing the Sahyādri, secondly, it is situated right on the sea-shore, and thirdly, its southern wall was washed by the waves of the ocean (173 31). One is inclined to identify it with Vijayadurga in the Ratnagiri District. Very interesting information about it is noted in the Ratnagiri Dt. Gazetteer (p. 379). It was known to the European travellers as the best of the Konkan ports. It is a rocky spot surrounded by sea practically on three sides. The river Sukhanadī (as it is locally called) flowing down from Khārepattan almost makes a good lake near the fort, and it is a safe haven for the boats plying along the Western Coast. Though the present structures belong to the Marāthā period the port shows a good rocky base which must have been well-known and striking to the travellers along the Western Coast. It was under the rulers of Bijapur (the former Vijayapura). Lately I visited the place and was struck by the coincidental description in the *Kavalayamātā* that the southern wall is washed by the waves of the sea. "A HAMILTON (1710) mentions it as Gheria or Vizendruck, fortified by a strong castle washed by the sea (New Account L. 246). In 1756 Sir W. JAMES, surveying before the English attack, speaks of a very large town betwixt the fort and a hill to the South. The town seems to have been nothing but a large collection of palm leaf huts (Lows' Indian Navy, L. 133). Its great natural advantages make it probable that the mouth of Vaghotan river is one of the oldest coast settlements. There seems reason to suppose that it is Ptolemy's (150) Byzantium, a Greek corruption of Vijayanta (see WEBER in *Ind Ant II* 148). Rashīd-uddin's (1310) Karoba has been thought to be Gheria (YULE in *Ind Ant III* 209)."

About the identification Vijayantī (mentioned in the Kadamba copper plates) and Jayantīpura (of the Vijayanagar grant) there is a difference of opinion. Some take them to be Binavasi, in the South Kanara District, while R. G. BHANDARKAR¹ proposes Vijayadurga. Uddyotana, as noted above, distinguishes

¹ *Early History of the Dekkan* 3rd ed. Calcutta 1928, pp. 73 f.

Jayantī from Vijayā The environments of Vijayā and the route to it from Ayodhyā, as stated by him in the *Kuvalayamālā*, very well suit the present-day Vijayadurga which was included in the Vijayapura territory

8 AUTHORS AND WORKS REFERRED TO IN THE KUALAYAMĀLĀ

Uddyotanasūri is an adept in the Kathā branch of literature, and his *Kuvalayamālā* is a veritable gem in it He enumerates various types of Kathās, and styles this work as Samkīrnakathā (§§ 7-9) He is a poet of wide learning, and he is fully acquainted with his predecessors and their works in this field His references to them occur mainly in one paragraph (§ 6), at the beginning of this work

1) Pādalipta (Pāhittaya) is the well-known author of the *Taramgavai*, which receives here great compliments He seems to have been taken as a contemporary of Hāla (=Sālāhana) who is mentioned along with him 2) Hāla had a great hold on the village folk, and his *Kosa* is an inexhaustible thesaurus 3) Chappannaya is not the name of any author like Pādalipta or Hāla, but connotes a group of poets (to which Pādalipta and Hāla also could be assigned) adept in wise sayings, and lately, a *Gāthākośa* attributed to them has been brought to light 4) The *Vaddakahū* (i e., *Brhathakathā*) of Gunādhyā (who is called Kamalāsana) is a veritable mirror for poets and is likened to Sarasvatī 5) Vyāsa and Vālmīka to whom we owe *Bhārata* (see also § 94) and *Rāmāyana* are unsurpassed models 6) Bāna's *Kādambarī* is brilliant with exquisite expressions 7) Vimala (the author of *Paumacariya*) who is Vimalānka is complimented for his lucid Prakrit 8) Devagupta, a royal saint from the Gupta family (see also § 430) is well known for his *Sipurisacariya* 9) Harivarsa, the author of *Harivamsuppatti*, is complimented for his popularity and spotless expression 10) The *Sulocanā* is a well narrated Dharmakathā 11) The royal saint Prabhañjana is famous for his *Yasodharacarita* 12) The charming *Varānga-* and *Padma caritas* are composed by praiseworthy poets, Jadya (=Jadila) and Ravisena 13) The author of the *Samarāditya-kathā*,¹ (namely, Haribhadra) who is Virahanka, is mentioned as a teacher or Guru (of the author, see also § 430 below) in scriptural instruction 14) Other poets (whose names are not given) known as Abhumānka, Parākramānka and Sahasanka are also remembered (§ 6)

In other contexts some other works and authors find mention rather casually A great authority on astrology is Vamgala Risi, and long quotations possibly from his *Vamgalajāyaga* are given (§§ 48-9) The *Jonipāhuda* (=Yoniprābharta) is a work dealing with the *utpatti* of various Jīvas and about the fusion of metals etc (34-24) It was an authority on alchemy, turning baser metals into gold, and there were adepts in the study of this work (196-32, 197-6, 20) The *Gītā* or *Bhagavad Gītā*, as a text which was recited, is referred to (48-17, 82-33) There is mentioned (56-28) Canakya śāstra (in plural) this may have the *Arthaśāstra* of Kautilya in view In the light of the context,

¹ I have shown elsewhere (*Bhārata's Vidyā*, Jan 1947, pp 23-4) how Samaramiyankā Kathā stands for the *Samarādityakathā*

the reference to Kāmasāstra (78 9) has possibly Vatsāyana's work in view. Some symbolic gestures to indicate that one wants to meet the lady in private are noted (73 12, 74 23 f). The Nītiśāstra (255 26) must be a Sanskrit text allied to the Pañcatantra, a recension of which known as *Tantrākhyāna* is mentioned and quoted in this work (236-7, lines 30 & 1). There is a mention of Samudra śāstra dealing with *purusa-laksana* etc., which is too extensive but which is summarised here in one Sanskrit verse (129 3 f), and when asked for, which is propounded in more details in Prākṛit verses subsequently (§ 216). There is a casual reference to Bhārata-śāstra (16 23), possibly the *Nāṭyaśāstra* of Bharata. What are looked upon as two parts seem to be mentioned as two works, *Vasudeva-humdi* and *Dharmilla-humdi*, indicated by the plural (281 11).

9 LANGUAGES AND DIALECTS USED BY THE AUTHOR

Uddyotanaśūri presents, in this work, quite knowingly a vast range of linguistic material which has a special significance for the study of Middle Indo-Aryan in particular and of Indian Linguistics in general. The author tells us that this work is composed in Prākṛit-bhāṣā and the patterns of description (*īamaya*) are of the Mahārāstra-deśī type. In some contexts, just out of curiosity, some passages are composed in Sanskrit by way of quotations, something, i. e., some portions or passages are written in Apabhramśa, and Paisācī-bhāṣā is illustrated (4 11-2). He clearly recognises three literary languages: Prākṛit, Sanskrit and Apabhramśa, and bards reciting in these languages are introduced in the Āsthana of King Drdhavarman (16 22). By Prākṛit he means the standard Prākṛit dialect, Māhārāṣṭrī or Sauraseni, so other dialects are Apabhramśa, Paisācī, Māgadhī, Raksasī (Cūlikā-Paisācī?) and some admixture of these (175 14). Besides he speaks elsewhere of Deśa- or Deśī-bhāṣās (281 23), the Lāṭa deśa having the same in quite a charming form (185 8). The traders from different territories (*deśaṅgī*) spoke in their various Deśa-bhāṣās in the market place, and some eighteen of them the author illustrates by specifying their names (§ 246), and besides he refers to the languages spoken by Khasa, Pārasa and Barbara people (153 12). The languages spoken in the South India were also included among Deśa bhāṣās (149 4). The knowledge of Deśī-bhāṣās was looked upon as a cultural equipment (128 17). These appear to be territorial spoken forms of speech, as distinguished from the literary languages having cultivated styles of their own.

On the style and structure of Sanskrit, Prākṛit and Apabhramśa, relatively viewed, Uddyotana has given his observations which are indeed classical and as such are presented here in free rendering. In his opinion, Sanskrit, with its manifold vocabulary, compounds, indeclinables, prepositions, cases and genders, is full of difficulties and dangers like a villain's heart crowded with hundreds of bad thoughts. The association with Prākṛit, like that with the words of good people, is a happy one: it is an ocean of worldly information crowded with the waves of discussions about various arts: it is full of nectar-drops that are oozing out on account of its being churned by great persons, and it is composed with a variety of nice arrangement of words. Apabhramśa is a balanced and pleasing admixture of the waves of pure and impure

Sanskrit and Prākṛit words, it is even (or smooth) as well as uneven (or unsmooth), it flows like a mountain river flooded by fresh rains, and it captivates the mind like the words of a beloved when she is coquettishly angry (§ 138)

Quantitatively the Sanskrit passages are few and mostly metrical. As a rule, they are quotations (*para-vāyana*, 412, as the author puts it). A few observations might be offered on them individually. i) In the discussion about *prāyaścitta*, the five sentences, which are metrical lines (48 18-21), appear to have been taken, perhaps in a mangled form, from some Smṛti works. The sentence *jighāmsantam* etc. is found as the second line at III 20, *Vasus̥thasmṛti*. ii) The long verse in the Sardūlavikṛdita metre (103 17-8) is called a Subhasita by the author himself. It is not found in the centuries of Bhartṛhari. iii) This is a prayer (116 17-9) offered to the first Jina, Rsabha or Ādinātha Tīrthakara. The author calls it Dvīpadī Khanda, meant for singing. iv) This is an Anuṣṭubh verse (129 8) giving the gist of the Samudra Sastra which is very extensive. v) This is described as Carcarīka (145 7-8) sung to the accompaniment of dancing and is said to be composed of irrelevant expressions. The verse contains obvious mistakes, though metrically it sounds fairly well. vi) This (152 8) occurs in a jocular context. It is called Gathā by one and Skandhaka by the other. It has a traditional ring, and obviously it has a mangled form, combining portions of a verse from the *Pañcatantra* and of another usually found in inscriptions (See Notes). vii) This is a Śloka (175 10) to illustrate the distribution of its 32 syllables in a diagram. It glorifies Jināsana and might be an old verse, and there are available similar verses composed by Akalanka and others. Some prose sentences in Sanskrit are also found on this page (see II 4, 23). viii) This is a prayer (198 18-20) to be offered in the blessed morning. Similar Suprabhata stotras are current among the Jainas. ix) This is also a morning prayer (214 20) offered to the Jina. It is not unlikely that the author himself composed it. x) This (233 9) is obviously a quotation. xi) This is an important quotation (237 1). The source of this sloka is specified as *Tamtakkhāna*, 1 e, *Tantrākhyāna*. The Ms J has originally *takkhāna ja* which, on the margin, is prefixed by Pamcatam in a later hand. Including the additional marginal gloss, the reading would be *Pamcatamtakkhāna ja*. The reading of P adopted in the text stands for *Tamtakkhāna*: e, *Tantrākhyāne* which was the title of a recension of the present day *Pañcatantra*¹. HERTEL has noted that the Buddhist version from Nepal was called *Tantrākhyāna*. The *Pañcākhyānaka* of Purnabhadra is assigned to A D 1199. The Ms J is 116 years older. The verse in question is not traced in the text edited by HERTEL. xii) This sentence in Sanskrit (244 5) is a prose quotation. xiii) This piece (247 7), omitting the word *deva* is a metrical foot repeated in the Sanskrit text as well. The verse given by P (foot note No 7) looks like a parallel quotation. xiv) The source of this Anuṣṭubh verse (255 27) is *Nitisāstra*. It is not traced in the *Pañcatantra* noted above.

The Apabhṛansa passages, which are scattered practically all over the text but mainly in the first half of it, fall into, or can be grouped into, some types in view of the form or contents.

¹) See HERTEL *The Pañcatantra Text of Purnabhadra* HOS, Vol 12 Intro p 20

The *dohaka* (47 6) sung by the *grāmanafī* is in Apabhramsa, so also the song put in the mouth of the *gūjara pathika* (59 5). Then there are a few such verses which go along with the prose passages in Apabhramsa (6 9, 11, 31 26 f). There is some uncertainty in view of the alternative readings whether 2 28 could be taken as in Apabhramsa. One Ms reads *atthau* but the other *attho*.

In some prose passages, Apabhramsa forms intrude here and there, may be that a few of them were current in the spoken idiom of those days. At 23 9 f, the king is addressing the Asvapati, the chief of the stable, and he uses an Apabhramsa form, the Gen sing in *-ho*. The forms *ghari* at 79 30 and *animittu* at 99 19 etc are stray intruders. Then here and there, some short Apabhramsa sentences like *sā puna kasiya* etc are followed by Prakrit passages, 7 22, 60 16, etc.

There is a pretty good number of passages which freely use what are looked upon as forms special to Apabhramsa. They are often introduced with a question containing a Prakritic synonym of *kārśa*, such as *kerisa*, *kaisa*, etc in the required form, with or without the *k*-suffix. These passages (some of them including a verse or so) are usually descriptions of *durjana* 5 27 f, of *sajjana* 6 15 f, of a horse 23 13 f, of a *sammveśa* Ragadā by name 45 17 f, of Avantī and Ujjainī 50 3 f, 11 f, of Kāsī and Vārānāsī 56 21 f, 27 f, of Kośala and Kosala 72 31 f, 35 f, of a *patti* 112 9-12, 14-19, 21-24, of summer scenes 113 6-8, 10-12, 21-24, of a town struck with famine 117 20 f, of a Vindhyan forest 118 16 f, of Narmadā 121 1 f, of Ujjayanī 124 28 f, of a caravan 134 33 f, of the town Rayanāurī 140 2 f, of the scenes of rainy season 147 24 f, of Vijayāpurī, territory and town 149 6 f, 20 f, etc. Then some other passages, which often go with the above, contain what might be legitimately called Apabhramsa forms. They describe situations or activities with short sentences following in quick succession (beginning with terms like *jā jahm* etc), as at 50 15 f, 82 25 f, 169 13 f, etc.

In order to mark out the Apabhramsa traits all these passages can be studied together. The rules about Apabhramsa, noted by Hemacandra and other grammarians, are often optional, and later grammarians have recognised an admixture of Prakrit and Apabhramsa to which a name Upanāgara is given by Kramadīśvara and Mārkaṇḍeya. Here many passages are in Prakrit so far as the vocabulary and even some forms are considered, but they possess striking characteristics of Apabhramsa the presence of which gives them a label as Apabhramsa passages. The Apabhramsa, as Hemacandra presents it, is positively a remodelling of some popular dialect or dialects to the status of a literary language. Such a process must have gone for long in different areas, and all this on the pedestal of Prakrit itself. This alone explains how Apabhramsa forms could encroach upon literary Prakrit, a phenomenon which is seen even in the *Paimacurni* of Viṃśī who flourished much earlier than Uddyotana. By Uddyotana's time, Apabhramsa as a literary language, much closer to the spoken form of speech than the standardised Prakrit, was a fact, and that is how it could affect some of the passages. It is perhaps for the first time that we are coming across a large amount of prose which shows Apabhramsa forms. The king uses Apabhramsa forms while addressing an Asvapati, the *grāmanafī* sings

in Apabhramsa, and the Gūrjara traveller has his verse in Apabhramsa. This at once indicates the layers of the society in which Apabhramsa was favoured more, and it affected by proximity the literary Prākṛit now and then. The broad yet striking grammatical traits of all these passages studied together may be noted here preferably in comparison with the description of Apabhramśa given by Hemacandra in his grammar.

Some liberty of vowel changes is seen in forms like *varau* < *varākah* 6 9, *puṁi* < *punar* 6 22, *piyam* for *piḅānu* 112 23, *annu panu* < *anṅe punar* 149 15, and *bhadaraya* < *bhaṭṭarakāh* 147 28. The vowel *r* is retained in *trna* 31 12, and a conjunct group with *r* is noticed in a word like *prāna* 47 6 (cf Hema VIII iv 329, 398).

Coming to Declensional forms, Nom sing termination *u* (often with *k* suffix) is seen besides *o* in the case of *a* ending nouns, *dujjanu* 5 27, *jānu* 5 31, *vanu* 149 8, *lohuṁ* 112 23 (cf Hema VIII iv 331-2 also 354). Sometimes the termination in the Nom and Acc is absent, and besides vowel-variation is seen *kāyala ghuya* (for *kākāh ghukāh*) 82 27 (see also 112 10, 15), *navamkura-rehura puḅai*, *vāyada halīya* 147 25 27, *ekka, cciya koilā mottum* 147 30 (cf Hema VIII iv 344, also 330, especially illustrations). The forms of the Nom pl of neuter nouns ending in *a* of the type *lesaram, bhavanam, gāmam* (besides *gāmām* 72 31) 31 16 7, 56 22 (see also 112 32 f, 117 21 f) are found in plenty (cf Hema VIII iv 353). The Instr sing forms of *a* ending nouns are of the type *mahallenam saddem* 6 1 (Hema VIII iv 342). The Gen sing forms of *a* ending nouns are of the type *dujjanaho* 6 11, *demtaho* 6 22 etc. The form *mayalum (nrtasya)* 5 28 is either a case of vowel-variation or of contamination with *i* ending types, the pl forms are of the type *cilāyaham* 112 21 (cf Hema VIII iv 338 9, 341). The Loc sing forms of *a* ending nouns show the types *cittae* 6 1, *samsaggi* 6 20, *ghari* 79 30, *gharoyare* 147-26 (cf Hema VIII iv 334). Pronominal forms like *jasu* 47 6, *tahu*, 47 6, *jahum* 31 15, *tahum* 72 35 and *kahum* 121 2, *jāha* 118 18, and *āyaho* 6 2 are found in our passages and have their correspondence in Hemacandra's rules. The *k*-suffix is used here quite in plenty *kadiyau, mahurau* 6 5, *jivalulla* 23-16. Participle forms with the suffix *alla, ulla* or *illa* etc are quite interesting *jāyallīya* 6 2, *bhariyallau* 6 9, see also 112 11-12, *kaisiyao jāyalliyao* 113 10. Agreement in gender seems to be upset in *pahayau nāyara bālyau* 140 3 (Hema VIII iv 445). The potential participle form type of *mānyavau* 112 21 is noted by Hemacandra (Ibid 438). In these passages though the vocabulary is the same as in Prākṛit, one is struck by the tendency to use Deśī words (112 22) and Dhātvaśeṣas (112 18 etc). Forms like *jaisai, kaisaiya* 5 27, 7 22 are sanctioned by Hemacandra in a special sūtra (VIII iv 403), and *saim* (for *sīyam*) 6 4 is found more than once in his illustrations (on sūtra 402). The words like *ghaim* 5 28, *ji, jī* or *jje* (for *eva*) 6 25, 6 56 and *vinna* (= *visanna*) are noted by Hemacandra (VIII iv 420 21, 424). Onomatopoeic *dhātvaśeṣas* used by Uddyotana, such as, *karajara* 5 30, *cadapphada* 5 29, *khamakhama, pluraphura* 23 16, *cilicili, kīlīkīlī* 82 27 28, *niaghmagha* 169 27 are perhaps colloquial. These characteristics of the Apabhramsa passages are covered by the rules of Hemacandra. The description of Apabhramsa given by Hemacandra is a bit more pervasive covering many dialects, or local variations,

without making any distinctions, any way it can safely be said that the Apabhramśa used by Uddyotana is duly covered by the rules given by Hemacandra, and this is but natural, because both of them hail from nearly the same linguistic area and belong to the same tradition of learning

Uddyotanasūri has illustrated another *bhāṣā*, namely, Pesayā, i e., Paisācī, as we have it elsewhere and the passages are included in §139 They have already attracted the attention of earlier scholars like L B GANDHI, A MASTER and F B J KUIPER The last two have attempted not only a critical constitution of the text based on JP but also discussed grammatical forms and presented a translation in English Paisācī language and literature have been a matter of great scholarly curiosity, investigation and even speculation for one main reason, namely, the *Bṛhatkathā* of Guṇādhyā was written in Paisācī

The two Mss J and P vary in details of readings, individually the Mss are not without faulty readings, and they seem to have suffered unconscious syllabic changes because the Paisācī passages come in the midst of non-Paisācī ones As these passages are thoroughly scrutinised by MASTER and KUIPER, only a few observations will be added here in the light of the rules of Hemacandra In these passages the tendency to retain intervocalic *t* (quite possible in Pāli—and now and then even in Ardhamagadhī both of which form along with Paisācī an earlier stratum of MIA), to change even *d* to *t*, to use *n* instead of *m*, to prefer *yy* (= *dy*) for *jj*, to use verbal forms like *lappyyate*, *ujjhit(t)u [ū]na* and to use words like *Kusumotara tāmotara* in Hemacandra) *sinūna* and *hutapaka* is quite in tune with the rules of Hemacandra The use of *l* for *l* and some traits of Cūlika Paisācī are not noticed here

Then may be studied together three contexts in the *Kuvalayanūlā* in which some conversational passages occur, first (55 15 f), talk of the decrepit and destitutes, secondly (63 18 f), prescriptions of the Grāma mahattaras for the purification of culprits who have committed the sin of *mūtra droha*, and thirdly (151 18 f), the conversation between the boys belonging to a residential school The grammatical substratum for these passages is literary Apabhramśa (the first passage could be easily styled as Apabhramśa), but there are certain elements in them which give a different tone and flourish to them The Indian society has all along a two fold current of languages the literary and the spoken In a way, they were independent but all the while running parallelly with mutual interaction These three contexts, under study, are a part and parcel of a

A N UPADHYE Paisācī Language and Literature *Annals of the B O R I*, XXI, parts 1 u, pp 1-37, Poona 1940, in which are included some earlier references A MASTER, The Mysterious Paisācī, *JRAS*, 1943, 217 f V RAGHAVAN The original Paisācī *Bṛhatkathā*, *Bharata Kaumudī*, Allahabad 1947 pp 575 588, see also his 'Bhoja's *Śṛṅgāra prakāśa*' (Madras 1963), pp 846 ff Āśada a commentator on the *Sarasvatikanthabharana* believed that the Paisācī quotation *panamātha* etc., given by Hemacandra is the *adh namaskara* of the *Bṛhatkathā*, *Bharatya Vidyā* (Hindi) III 1, pp 231 Dr SUKUMAR SEN (*Journal of the O I*, XI, 3, pp 193 ff, especially pp 207 8) holds the view that what the Prakrit grammarians call Paisācī 'was probably the early MIA literary language which after being cultivated by the southern schools of Buddhism later received the name Pali in Ceylon There is no doubt, and it is accepted, that Pali and Paisācī have much in common, and form perhaps the earlier group

Prākṛit text which contains plenty of Apabhṛamśa elements, but they positively verge on what must have been the spoken form of speech. It may be called Middle Indo-Aryan colloquial, or even Mid-Indian colloquial. The orthodox authors, who are brought up in the tradition of conventional court poetry, would not like to admit such conversations, but Uddyotana has done it, and he must be complimented on his having given us such linguistic material which would not have been otherwise available. The growth of Middle Indo-Aryan languages shows many gaps, because the spoken predecessor stages are not preserved and what is found by way of its counterpart in literary strata is only partial and inadequate in linking the continuity of the speech formation. Dr A. MASTER has already studied and offered grammatical notes on these passages. It may not be out of place to look at these passages from the points of view of Sanskrit, Prākṛit (i.e., Māhārāṣṭrī and Saurasenī) and Apabhṛamśa and observe their constituents with reference to their phonetic make-up, grammatical forms and vocabulary. The alternative readings only show that the passages have suffered changes in copying, because the dialect is not clear-cut as expected, and the forms are often obscure.

The first conversation is set in an orphanage at Mathurā, and the list of the destitutes is quite interesting. The names in the list stand perhaps without terminations as one would use ordinarily while speaking. This is not impossible even in Apabhṛamśa. Besides the Prakrit forms, the Apabhṛamśa —*u*, Nom. pl. —*im* (with *a* preceding), Gen. pl. —*ham* the form *kaḥim*, perhaps *je* or *je* (standing for *ji* or *ji* in some cases), the retention *r* in Prayāga, and a word like *kheddu* (Hema VIII. iv 422/9) are easy for detection. The verbal forms *mihellae*, *ruṭhellao* and *jampiellau*, *ekkekkaṇahā* (Gen. pl. agreeing with the preceding nouns ?), *gaṇāham* (besides *gaṇāham*, repetition of *so*, and expressions like *kaḥio vuttantaḥ*, *tena jampiellau*, *kāim kaḥju* etc. add a positive colloquial tone to the passage.

The second context consists of four statements (63, 18, 20, 22 and 25, which have perhaps a metrical ring) which are put in the mouth of Grāma mahattaras, the last of whom, however, is a Dramga-svamin, *Dramga* being a settlement of the Gūjara tribe. The Prākṛit background of these speeches is clear. The Apabhṛamśa traits are seen in forms like *chaum*, *u*-endings, the word *kira* (Hema VIII, iv 419) and forms like *Ganga*, *brolla*, *prāvu* etc. The retention of *r* in a number of conjunct groups, alternative forms like *etu*, *eu* and *ehu*, Sanskrit tendency as in *protu* (= *proktam* ?), *sampratu* (= *sāmpratam*, besides *sampratī*), *bhrātu* retention of intervocalic *t* (once its softening in *viraḍu*) etc., may be even dialectal traits (not unknown to Hemacandra) in the different sections of the society. But all these put together do point out to the colloquial format of the speeches uttered by people whose language is not standardised by some or the other grammatical discipline.

The third context is perhaps the most interesting conversation between the inmates of the residential school. They are all grown-up boys and are trained in reciting Veda (*veda pādha mūla buddhi-viṭharā*). Dr A. MASTER has already studied some of the grammatical details. The Prākṛitic basis is obvious. The Apabhṛamśa characteristics like the *u*-endings, Gen. pl. in —*ham*, forms

without terminations (like *ka*, *bhadārya*), Present 1st p pl in —*hum*, etc. The most striking aspect of these speeches is the sprinkling of Sanskrit pronunciation (*kīdrśam*, sometimes wrongly *sprśa* from *prech*), introduction of Sanskrit words and also forms shaped after the Prākṛitic set up (*varṇu* < *varṇaya*, *yadrśiya*, *parinetavya*, *vismrtu*) and even broken sentences. A form like *paṭhasi* is quite usual in a variety of Prākṛit called Pālī on account of its use in the Buddhist canon. This colloquial speech is made to smack of Sanskrit learning and skill in metres, quite natural in a Vedic school. An old Sanskrit verse is a bit mangled: and what is put in Sanskrit must have been originally in Prākṛit (*tambola—raīya—rāyam aharam datṭhūna kāmūyanassa*). Here and there some Deśī words like *caṣṭa*, *siṅgha* etc., are used. An analysis of any Modern Indo-Aryan speech today will disclose elements more or less on this line. The alternative passage in P and alternative readings show that subsequent readers or copyists might have taken some liberty with the expression. May be that there is some exaggeration and artificiality in imitating the speeches of these boys. But that the author seems to have done his best to reproduce approximately the contemporary colloquial idiom used in an orphanage, by village headmen and by youths studying in a Vedic School, should be accepted as highly probable.

The prince reaches the market place in Vijayāpuri. There he sees country-traders who could be distinguished by their territorial speeches (*desa bhāsā-lakṣṇe*) i e., dialects and languages (their traditional or conventional number is eighteen) current in different parts of the country. He describes these categories of people, physically and temperamentally, and gives some words or so from their speech (p 152, 124f). 1) The Gollas are dark and of harsh words, they enjoy a number of skirmishes or fights and are devoid of modesty (*lujjā*), and they utter 'adade'. 2) Those from the Madhyadeśa are adept in state policy and in treaties of peace and war. They are talkative by nature. They speak 'tere mere āu'. 3) Those from Magadha are pot-bellied, ugly and rickety, and yearning for amorous sports. They speak 'ege le'. 4) Those from Antaraveda are reddish (in complexion), with brown eyes. They are actively gossiping about food. They talk sweet using the expressions 'kittu kammo'. 5) The Kīras are characterised by lofty and fat nose and golden complexion, they carry heavy loads, and they speak 'sari pāri'. 6) The Dhakkas lack in courtesy, generosity, manliness, skill and kindness, and they talk 'eham teham'. 7) The Saundhavas are graceful, sweet and tender, they like singing and are homesick, and they utter 'caudaya me'. 8) The Mārukas are crooked, dull and sluggish, they eat more and have their limbs rough and fatty, and they speak 'appāmi tuppām'. 9) The Gūrjaras have their limbs nourished with ghee and butter, they are pious and skilled in treaties of peace and war and they speak 'nau re bhallaum'. 10) The Lātas bathe, anoint and comb the hair, and thus make their limbs attractive, they speak thus 'amham kau tumham'. 11) The Malavas are slender and dark, they are irritable, fierce and leading a life of self-respect (or pride) and they speak thus 'bhāya bhāmī tumhe'. 12) Those from Karnāṭaka are excessively proud, too much given to pleasures, fierce and of fickle temper, and they utter 'adi pāmdī mare'. 13) The Tājkas

cover their bodies with bodice, they like flesh, wine and merriment (love ?), and they speak 'isi kisi misi' 14) Those from Kosala are adept in various arts, proud, irritable, and well-built, and they speak 'jala tala le' 15) Those from Mahārāṣṭra are hardy, lean, dark and enduring, they are proud and quarrelsome, and they speak 'dinnale gahyalle', 16) Those from Āndhra like women and warfare, they are handsome and fierce in eating, and they utter 'aṭi puṭi raṭim' The prince observed these 18 (really 16) Desi-bhāsās and those of Khasa, Paraśa and Barbara people For some observations about these people and their speeches, one has to study the discussions of Dr A MASTER and the Notes at the end The indefinite nature of the readings raises some problems which await further investigation

Any way Uddyotanaśūrī is one of those few authors who have shown not only that language insight but also illustrated a number of languages and dialects which, in view of his definite age and locality, are a remarkable document for the study of Indo Āryan in general and Mid-Indian in particular

10 METRICAL FORMS IN THE KUALAYAMĀLĀ

The *Kualayamālā*, as a whole looks apparently like a massive work in Prākṛit prose with a continuous narration uninterrupted by any division like the *ucchavāsa* or *pariccheda* etc For a big work like this, this is a speciality and even a hindrance in following the complicated threads of the story which not only deals with a number of lives, but also embodies a large number of sub stories emboxed here and there The original *Brhatkathā* was possibly divided into Lambhas The *Vasudevahimā*, which is looked upon as the Jaina prototype of Guṇādhyā's great work, has also suitable Lambhas The *Kūdambarī* of Bāna is one continuous story, and this looks like a good prototype for our author who is quite acquainted with Bāna and his works The *Vāsavadattā* of Subandhu does not, somehow, find a place among the works referred to in the *Kualayanālā* A Kathā, according to Bhāmaha, does not contain Uchchvāsas, and it is to be remembered that the *Kualayanālā* is a (Dharma-) Kāthā of the Samkīrṇa type The *Parungavut* of Paṇḍitā, there are reasons to believe, was also a continuous narration without any sections The *Samarāccakathā* of Harṣbhadrā is, however, divided into Bhavas, which serve the purpose of Adhikāras In a number of Prakṛit and Apabhraṃśa works the division of Paricchedas or Samkīrṇas is rather artificial¹ Any way this *Kualayamālā* is a prominent example of a continuous composition in Prākṛit A closer scrutiny shows that it is composed partly in prose and partly in verse both the types get mixed up without any clear-cut restrictions In view of its poetic qualities and free admixture of prose and verse, it can be called Campū, which style is cultivated by a number of Jaina authors in their religious romances The verses here come some time to continue the narration, now and then by way of an effective description, often as gnomic, religious or didactic

¹ See the Introduction pp 41 ff, to the *Līlās* edited by A N UPADHYE, Singh Jain Series, No 31, Bombay 1949

sermons and at times by way of clarificatory elaboration Uddyotanasūri mixes up various stylistic and metrical forms of composition, and he has made a pointed reference to this at the beginning of his work (§ 7) In fact some metrical forms are specified by him, though a few of his expressions are open to different interpretations

The total number of verses in this work is not less than 4180, the major bulk of which is made up of Gāthās, the predominant Prākṛit metre Uddyotanasūri has such a remarkable hold on the composition of Gāthā that it comes to him most naturally The liquidity and smoothness of his Gāthās stand unparalleled, if not unsurpassed Besides the Gāthā, the metrical forms used by him are listed below alphabetically, and a few observations are added on some of them in the Notes at the end

adhikāksarā 25 30

anustubh 129 26, 29, 130 27, 131 11, 152 8, 214 20, 230 12, 237 1

avalambaka 94 11

avaskandhaka (32/29) 9 9

carcarī 4 27 (*dhunayam*)?

cāru [10(5, 5)], 10 7

chittaka see also *totaka*, 28 19f, 38 21 f, 144 7

dandaka 18 11f (see Notes), 28 11f (*bhujamga*), 68 24, 174 7f (*pracita*)

dohaka 47 6 (see Notes), 152 11

dvipathaka 47 6 (see Notes), 59 5

dvipadī 31 30f, 41 33-4, 78 13f, 84 12f, 84 22f, 95 15f, 116 17, 160 24

(called *duvāī-khamdalayam*)

galitaka (with four lines, each having 21 mātrās 5, 5, 4, 4, 3) 4 28, 4 31, 5 3, 5 6

gīti 14 15, 33 17, 37 9-10, 42 1, 60 17, 61 28, 76 19f (?), 94 23), 120 4, 134 26

gītikā (This differs from the *gīti* type Its third and seventh *caturmātrās* have in fact five mātrās) 2 8 (see the Notes)

harimūlaka (having thirty mātrās in a line 4 7, 2) 8 29 (see the Notes), 235 16

indravajrā 43 18

jambheṣṭikā [9(4, 5)], 10 7f

lahitā 33 17 (see Notes)

mātrāsamaka 18 19

nārāca 154 12, see also *pramānikā*

pañcācāmara 24 20

pañcapadī 63 18, 20, 22, 25

pramānikā 154 12, see also *nārāca*

sanikūlaka (6, 4, 4, 2) 14 26, 18 2f, 18 19, 171 18f, 174 14

sārdūlavikṛidita 103 17

skandhaka 152 9 (see Notes)

sragdharā 19 13, 19 16, 19 19, 19 22, 19 25, 19 28, 20 5, 20 11, 20 14, 20 17, 20 20, 20 28, 40 9, 44 9

sumanā (see *Vṛttajāṭisamuccaya* III, 1 It has four pādas, each having three *caturmātrās* and a *guru*, thus in all fourteen mātrās) 2 7

toṭaka, see *chittaka*

udḡiti, see *viḡāthā* 26 18

upagīti 9 12 (see Notes), 25 16

ullāla (with 27 mātras in each foot, with a pause after the 15th) 6 11

vandanaka, see *samkulaka*

viḡātha, see *udḡiti*

vipulā (only a speciality of the *gātha*) 29 13, 15, 21, 30 18, 22, 31 6, 22, 32 26, 33 6, 21, 42 25 (?), 45 10, 146 21, 161 18, 166 16, 211 25, 238 1

Besides the above, which could be identified more or less with the known types, there remain some unidentified metrical forms 6 9, 6 17, 12 21, 30 27, 31 26, 54 8, 127 11 and 236 12

11 THE KUALAYAMĀLĀ INFLUENCED BY EARLIER WORKS

It is seen above (pp 76 f) how Uddyotana respectfully refers to a number of earlier authors and works. He is widely read, and consequently he has enriched his composition with a vast range of information and a variety of contexts many of which are inherited from earlier works consciously or sub-consciously.

Uddyotana's reference to the *Tarangavāī* with an adjective *cakḡāya jvala-suhaya* has in view the central idea of that romance which gives the biography of a beautiful nun, Tarangavati by name, more or less a contemporary of Mahavira. The original work of Padalīpta with plenty of Desī words is no more available, but what we possess today is only a digest in Prākṛit, (*samkḡhitta*-) *Tarangavāī*, also called *Tarangalolā* in 1642 Prākṛit stanzas¹. The concluding verse yields no satisfactory meaning: the author may be Nemicandra (or his pupil Jasa or Yasas, in case he is not only copying it for his teacher), the pupil of Virabhadra. Comparing the *Kuvalayamālā* (*Km*) with the *Tarangalolā* (*T*), it is seen, Uddyotana directly or indirectly owes some contexts to Padalīpta. The motif of *jāti smarana* plays an important rôle in *T* which further illustrates that the law of Karman is inviolable: that none escapes the consequences of one's own thoughts, words and acts, and that renunciation is the only panacea against all the ills of Samsara. These items are found in plenty in *Km* as well. Both are *Dharma kathās*, though *Km*, on account of its varied contexts, has assumed the form of *samkṛta kathā*. Princes and girls from distinguished families are trained in various *Kālās* (*T* 8 17, *Km* 22 1-10). The thoughts of onlookers while Tarangavati (*T* 15) was passing by the road in a chariot have close resemblance with a similar scene in *Km* (182 4 ff). The religious and cultural background is identical in both *T* and *Km*, and the tendency to introduce religious details is quite patent in both the texts (*T* 83 18 f, *Km* 142 21 f, see Intro pp 68 f). The effects of *purva kṛta karman* are often elaborated (*T* 81 79 f,

¹ E. LEUMANN *Die Nonne Tarangalola* (from Mss.) Translated into German *Zeitschrift für Buddhismus* III pp 193 ff., 272 ff. München 1921. N. I. PATEL LEUMANN'S German Essay Translated into Gujarati and included as a Supplement in the *Jaina Sahitya Samśodhaka* II 2 Poona 1924. The text in Prākṛit is published in the Śrī Nemivijāna Granthamālā No 9, Surat 1944. Though said to be based on five Mss. the text presented is far from satisfactory. A critical edition of this beautiful romance is an urgent desideratum. Some mature Prākṛit scholar has to undertake it.

Km 129 12 etc) Tarangavatī escaping with her spouse reminds us of Suvarṇa-devā going out with prince Tosala, though the circumstances are somewhat different. A Sabara chief looting the caravan and retiring to his *pallī* is referred to in both the texts, and so also therein figures the deity Katyayanī. Relatives dissuading one from taking to renunciation are introduced in both the works. That a woman is not to be taken into confidence is a common idea in both (*T* 54, *Km* § 364). Some striking points of difference in both the works may as well be noted. The *T* is essentially a *mānusi kathā* with a few characters introduced, while *Km* is *divya-mānusi kathā*, and the number of characters is too large to be easily managed. The *T* has a compactness, and its descriptions are so worldly, natural and catching that it is these which appear to have made *T* so memorable. Uddyotana's canvas is vast, and his descriptions are grafted as pieces of style and beauty, at times even in a detachable manner. The geographical background of *Km* is far wider than that in *T*. As the original *T* is no more available, verbal agreements here and there carry no special significance.

Uddyotana refers to the *Kādambari*¹ of Bāna whose well expressed style is complimented for its grace. He imitates Bana in his descriptions of town etc. loading them with similes and *ślesā*. The description of Vinita in *Km* (§ 14) resembles that of Ujjayanī in *K*. The *prātihāri* ushering in Sabaraseṇāpati in *Km* (§ 20) reminds one of the entry of Candala-kanyakā in *K*, and even some expressions are common (See Notes at the end on 9 June 21). Uddyotana's details at *Km* 27 30 f. reminds one of Bana's pattern of description of the Vindhya *kahin* here corresponds to Bana's *kvacit*, and even some expressions are common to both (See Notes on 27 30 f). The context in *Km* at 127 7 f. resembles the parrot episode in *K*, and there is close agreement in some words as well (See Notes on 123 14).

Uddyotana is Daksinyā-cihna just as Vimala is Vimalāṅka, and he has great praise for Vimala's sweet Prakṛit style and clarity of meaning seen in the *Pañmacariya* (P)². Narration of earlier lives and jāṭismarana are common to both. Sections on Jaina dogmatical topics are found in both. The conventional *sakūmas* are common to both (*P* 94 35 f., *Km* 184 10 f.). Different acts lead to different grades of existence (*P* 14, *Km* 185 21 f.). Certain episodes and tales closely resemble in both the works. The context of Kūvalayacandra concealing

¹ P. PETERSON, Bombay 1883, and subsequent Reprints and revised editions. P. M. UPADHYE, Influence of Vimalasuri's Pañmacariya and Bana's Kadambari on Uddyotanasuri's Kūvalayamala. J. O. R., XVI 4, Baroda 1967. Still there is scope for a more detailed comparative study in this regard.

² Edited by H. JACOBI, Bhavnagar 1914. Edited by Muni PUNYAVIHAY. Published in the Prakṛit Text Society, No. 6 Varanasi 1962, with Hindi Translation and an Introduction in English by Dr. V. M. KULKARNI. Lately, a good deal is being written on this work. P. M. UPADHYE, The Sect of Vimalasuri, *Oriental Thought* pp. 17-27, Some Glances of the Society and Culture as Reflected in the PC, *J. of the Univ. of Bombay*, XXX 2, pp. 81-105 Bombay 1961, Pañmacariya and Padmapurāna. *Ibid* XXXI 2, Bombay 1962, Geography Known to the Pañmacariya, *J. of the Univ. of Bombay*, XIV 1, Baroda 1964, Maxims and Pithy Sayings in the Pañmacariya, *J. of the Univ. of Bombay*, XXXII XXXIII 2, pp. 165-76, Bombay 1963. K. R. CHANDRA, New light on the Date of PC, also Sources of the Rāma-Story of PC, *J. O. R.*, XIII 4 pp. 134-47 and XIV 2, pp. 378-86, Baroda 1963 64.

himself in the temple of Rsabha and Kanakaprabhā and party worshipping the Jina (*Km* § 200) very much resembles the one in *P* where Janaka hides himself and Candragatī offers the Pūjā (28 44 f) It is interesting that both Kuvalayacandra and Janaka were flown by a miraculous horse Certain descriptions in both the works show resemblance and even common ideas and expressions description of the Vimāna (*P* 14 89 & *Km* 92 21 f), of *hemanta* (*P* 31 42 f & *Km* 169 19 f), of the forest with a long Dandaka metre (*P* 53 79-80 & *Km* 28 11 f), of battle (*P* 53-107 & *Km* 10 7f rather short etc) Both the authors have much traditional knowledge, more or less common, and onomatopoeic expressions are used by both

Uddyotana refers to Jadiya (=Jadila or Jatila) and his *Varāngacarita*¹ which is available in print and is specifically called a *dharma-kathā* The *Varāngacarita* (*V*) and *Kuvalayamālā* (*Km*) have a number of common points The story in both starts in the metropolis Vinītā The heroes in both, Varānga and Kuvalayacandra, are carried away into wilderness by a horse (though the antecedents of the event are different with them) What Varadatta preaches to Dharmasena (*V* v-ix) runs quite parallel to what Dharmanandana discourses to Purandaradatta (*Km* §§ 75-84) If Varānga inquires about *samyaktva* and *mithyātva* (*V* xi), the minister wants to know about the causes etc of *samsāra* (*Km* § 86 f) Both Varānga and Purandaradatta (*V* xi, *Km* 91 21-2) accept the vows of a Śrāvaka Varānga as well as Kuvalayacandra (*V* ix, *Km* 135 27 f) fight the Bhīllas and oblige a merchant The lamentations of the parents etc consequent on the prince being carried away by the horse are expressed in similar terms (*V* xv, *Km* 155 21 f) Both the heroes enjoy rich pleasures on their return to the capital Both *V* and *Km* are basically *dharma kathās* (though the latter has assumed the form of a *samkīrna kathā*), and as such they are impregnated with Jaina dogmatical discourses and religious sermons The topics tabulated in the Introductions of both (*V* pp 29 f and *Km* pp 68 f) bear close similarity, and in different contexts also they possess dogmatical details which deserve mutual comparison

Though there is so much similarity between *V* and *Km*, some striking differences deserve to be noted Prince Varānga reminds us of Rāma both of whom have to leave home on account of the jealousy of a step-mother, and his consequent sufferings are a clear testimony of the law of Karma which the author demonstrates to be supreme But after all it is the tale of one life only unlike the journey of five souls over a number of births in *Km* The *V* has a simple thread of the story, while in the *Km* it is a highly complicated network in which a number of other episodes are interwoven If *V* is a *dharma kathā* following the pattern of a *mahākāvya* in Sanskrit, the *Km* is a narrative mosaic of great magnitude, apparently Campū in form, but a veritable *kathā-bandha* or *-prabandha* of the *samkīrna* type, in Prākṛit, with touches of different dialects given here and there out of curiosity and for popularity

Uddyotana looks upon Haribhadra as his Guru in Jaina (*samaya-saya-sattha*) scriptures as well as in *yukti sāstra* or *pramāna-and-Nyāya* He is aware of

¹ A N UPADHYE Jata Simhanandī s Varāngacarita, Maṅgikachandra D Jaina Granthamālā, No 40, Bombay 1938

extensive contributions of Haribhadra to various branches of learning, and refers to his *Samarāīccakāhā* specifically. It is necessary, therefore, that the *Samarāīccakāhā* (*Sk*) of Haribhadra (H) and *Kuvalayamālā* (*Km*) of Uddyotana (U) are studied side by side. H refers to three *kāthā-vastus* and four kinds of *kāthās* (*Sk* 2-3) with their details. His work is a *dharma-kāthā* with *divya-mānusa-vastu*. U presumes all this and gives some further types of *dharma-kāthā*: his *Km* is, however, a *samkīrṇa-dharma-kāthā*.

Rebirth accompanied by consequences of one's own Karmas is the backbone of the tales in both *Sk* and *Km*. If in the *Tarangalolā*, as observed by JACOBI, 'Karma, remembrance of a previous birth and its consequences etc. serve to motivate the story, in the *Samarāīccakāhā* the story serves to illustrate those ideas and to impress the hearer with certain moral principles' Uddyotana follows Haribhadra in whose *Sk* the idea of retribution underlies the main story and a number of sub-stories. It is the *nīdāna*, remunerative hankering, of Agnīśarman, through intense hatred, that takes revenge on Gunasena in different births. These two souls pass through nine births: the hereditary revenge manifests through anger (*krodha*), deceit (*māyā*), greed or avarice (*lobha*) etc. in different births. If there are two souls, one urged by *nīdāna* and the other suffering consequently, in the *Sk*, there are five souls suffering the consequences of *krodha* etc. and passing through a series of births, meeting each other here and there till they reach Liberation in *Km*. Both H and U have not missed any opportunity to stuff their works with sub tales, *drśīāntas*, parallel episodes etc. Both the works are 'evidently intended to illustrate the evil consequences of vices, sins and all transgressions of the Jaina code of morals, and to warn the reader or hearer of it against carelessness in conduct', and in this sense, both are eminently *dharma-kāthās*.

The love presents and the metrical message of *Kuvalayamālā* (*Km* § 259) remind us of those of *Kusumāvahī* (*Sk* 72 and the *dvipadī* verse has some striking common words). Here and there some verses have common expressions: the one under reference (*Sk* 115 1-2 & *Km* 96 1) is possibly an inherited traditional Gāthā. Though in a different context, the idea of *danta-vīṇā* is found in both the works (*Sk* 180 7-8, *Km* 169 21). The descriptions are generally introduced with phrases like *avī ya, tam ca kerisam* etc., and those of seasons and scenes are often in a heavy style in both the works (vide *śarad*, *Sk* 195-6, *grīṣma*, *Km* 113 10 f). A context of putting questions with answers concealed in them in a subtle manner is found in both the works (*Sk* 611, *Km* 175 18 f). The *Sk* (616 3 f) has a *gūḍha-cauṣṭha goṣṭhā* which corresponds to what is found at *Km* 176 10 f. Now and then, especially in descriptions, common ideas are found in both the works.

Religious background is the same in *Sk* and *Km*. H presents it uniformly in a serious and classical form, but U might often do so even in a light vein. The *Samavasāraṇa* is described in both the works (*Sk* 139 f, 644 f, *Km* § 178); and some expressions are inherited from the canon. *Dharma* consisting of *dāna*, *śīla*, *tapas* and *bhūvanū* is mentioned by both (*Sk* 154 9 f, *Km* 32 f). The

¹ H JACOBI *Samarāīccakāhā*, B I, No 169, Calcutta 1926. References are to pages and lines of this edition.

external characteristics of *samyakṛta* are given in both the works (*Sk* 48 9, *Km* § 337) If H describes the birth of a god in short (*Sk* 56 7), U gives elaborate details (*Km* §§ 172 f) In *Sk* (488 f) a friend of the earlier birth comes to enlighten and put the other on the right track thus, of course, is the very contract between the five souls whose biographies are narrated in *Km* There is a context of enlightenment by seeing some memento, ear-rings in *Sk* (477 15) but jewel images in *Km* (102 29) Memory of earlier life, often given by a Kevalin, and confusion of relations in the same birth are seen in both the works (*Sk* 476 7 f & *Km* 93 34 f, 79 12) A contemporary Tirthakara in Videha is consulted in *Sk* (473 16 f), so also in *Km* which graphically describes the conditions in that area *Km* (243 13 f) The *dikṣā* ceremony described in *Sk* (181 16 f) deserves to be compared with that in *Km* (208 30 f) and elsewhere What Śikhikumara observes about inescapable Death (*Sk* 186) is very close to what Ratnamukuta has realised in his attempt to save the butterfly from death (*Km* § 230) Religious discourses on the duties of laymen and monks (*Sk* 48 49, *Km* 91 21 f) are usual in both the works

Certain characters, contexts and motifs in *Km* remind the reader of similar ones in *Sk* Mayaditya pushing Sthanu into the well (*Km* 61 21) has his counterpart in Anahaka doing the same for Candrasāra (*Sk* 99) Labhadeva pushing down Bhadra on high seas (*Km* 67 15 f) is something like Dronaka pushing down Vīradeva from a juttv (*Sk* 105 the word *nijuhaga* occurs in both the contexts) A confused treacherous friend Dhanadeva, figures in Amaragupta's tale (*Sk* 104) and resembles Mayaditya (*Km* 58 22 f) Dhana and Sagaradatta are similar characters who want to give *dana* from the wealth earned on personal initiative and not out of ancestral property the idea is expressed almost alike in both the works (*Sk* 195 15 6 see also 409 9 f, *Km* 103 23) Though the contexts are somewhat different, a girl is hanging herself for the sake of her lover (*Sk* 346 12 f, *Km* 53 6 9, 107 10 f) In *Sk* (469 17 f) a monk is made to dance while a monk enacts *rāsa naccana* in *Km* (4 25 f) to enlighten a band of robbers The details of the attack of Sabaras in both the texts have some common words (*Sk* 537 4 f, *Km* 135 27 f) apart from the similarity of the context The idea of a horse carrying the prince into the forest is common to both the texts (*Sk* 671 11 f *Km* § 61)

The religious social and cultural background in *Sk* and *Km* is nearly the same In the details about marriage of a party of merchants preparing for land or sea travel the procession of a prince entering the metropolis etc have much in common both with H and U

Taking an overall view certain areas of difference are striking H is more self confident in narrating his tales that may be the reason why he does not introduce the *sayana duryana* topic, and why he does not make any reference to earlier authors and works His build up and narration of stories have a classical background and training while U is popular in taste and aiming at wider appeal The Gathās of H are metrically perfect but they do not possess the liquidity, smoothness and ring of those of U with whom they have a natural out flow as it were from the mouth of a gifted singer Both H and U are contemporaries The language of H, however, is more learned in its make up and style,

while the expression of U has a popular character, showing forms, vocabulary, expressions and stylistic features drawn from Apabhramśa and Deśī stock. Hari-
bhadrā shows maturity and serious temper, while U adds a number of contexts in
a light tone and even tries to justify their presence in a *dharma-kathā*. The wider
and popular appeal of *Km* is further apparent from its miraculous, erotic and
jocular touches which are not very much favoured by H. Though U has received
lessons in Jainism and Pramāna-Nyāya from H, he outshines his teacher in his
liquid Gāthās and catching contexts with which he has embellished his Prabandha.

In many a context in *Km* we find ideas and expressions echoed from the
canonical texts, Nirayuktis, Smritis and from classical works like the *Śākuntalam*
etc as indicated in the Notes here and there.

12 THE KUVALAYAMĀLĀ-KATHA OF RATNAPRABHĀSŪRI

May be under the impetus given to Sanskrit learning under the Paramāra
rulers of Malwa like Muñja and Bhoja and the Chālukya kings of Gujarat like
Siddharāja and Kumārapāla, there was seen an attempt to put into Sanskrit
some of the earlier works in Prakṛit and Apabhramśa. For instance, Amṛtagaṇī¹
wrote his *Dharmaparīkṣā* in Sanskrit (A D 1014), and it is obviously based on
earlier Prakṛit and Apabhramśa works of the same name composed by Jayarāma
and Harisena. Jayarāma's work in Prakṛit is not discovered as yet, but Harisena
specifically refers to it. Likewise Amṛtagaṇī's *Pañcasamgraha* and *Ārādhana* are
Sanskrit versions of earlier Prakṛit works of those titles. In Gujarat it is found
that Pradyumnasūri² prepared a Sanskrit digest or epitome, the *Samarāṇḍīya-*
samkṣēpa (A D 1268) of the *Samarāñceekahā* of Haribhadrā (c A D 700-777), and
amongst his contemporaries and colleagues Munideva epitomised in Sanskrit the
Sāntmāthacaritra (A D 1265) of *Devacandra* who had written it in Prakṛit, so
also Ratnaprabha presented in Sanskrit, *Kuvalayamālā-kathā-samkṣēpa* (*Kmk*) a
stylistic digest of Uddyotana's *Kuvalayamālā* (*Km*) in Prakṛit. It is interesting to
note that both of them had their works corrected by Pradyumnasūri. It is such
Sanskrit adaptations that gave a set-back to the study and circulation of earlier
Prakṛit works which, in due course, were neglected and some of them even lost
into oblivion. Many Mss of them were not prepared, because the thirst for
their contents was satisfied by the Sanskrit versions.

The Prakṛit work of Uddyotana and its stylistic Sanskrit digest by Ratna-
prabha, both of which are edited here need a comparative study. The *Km* has
13,000 or 10,000 *granthas* according to the Longer or Shorter Recension, but the
granthāgras of *Kmk* are given differently as 3,804, 3,894 and 3,994 in different
Mss. Any way *Kmk* is roughly one-third of the extent of *Km*. The *Km* is one-
whole text without any formal divisions of chapters etc, while *Kmk* is divided
into four *Prastāvas* the second and fourth are nearly of equal length, the first
is almost half of them, and the fourth is a little less than double of them.
Both *Km* and *Kmk* are apparently in mixed prose and verse. The structure of

¹ N. PREMI, *Jaina Sūtrīya aurā Itihāsa* (Bombay 1956), pp. 275 f., A. N. UPADHYE,
Harisena's *Dharmaparīkṣā* in Apabhramśa, *Annals of the B. O. R. I.*, XXIII, pp. 592 f.

² H. JACOB, *Samarāṇḍīya samkṣēpa*, Ahmedabad 1906, *Samarāñceekahā*, B. I. Calcutta
1926.

the tale is such that it presents inherent difficulties for dividing it properly in different sections

Ratnaprabha compliments the *Km* for its captivating contents. He plainly states how he is composing his *Campū* in Sanskrit based on the earlier *Prākṛit* work of the saint (Uddyotana), known as *Dāksinyaciṅna* (I 9-10). He is quite modest about his poetic abilities (*asāra-īacasā'pī mayā* *2 34). He is after all summarising for his spiritual benefit (*asyāḥ kathāyāḥ samkṣepah kṛiyate svārtha-siddhaye* I 13b) the tale composed by (Uddyotana-) *Sūri*, *Dāksinyaciṅna*, who received it from *Hrī devatā*. In this tale, the importance of acquiring *Samyaktva* is emphasized, friends discharge their responsibility of mutual co-operation, and the essential objective is the attainment of *Nirvāna* (*2 27-8).

Uddyotana describes the *Km* as a *dharma-kathā* which has assumed the form of a *samkīrna kathā* (4 16), because it inherits the characteristics of different *Kathās*, it uses different metrical forms, it employs different narrative styles, and in it various languages (and dialects) are used (4 5 f). The label *samkīrna* is all the more confirmed by the complex threads of the story which covers many lives of five souls, by author's richness of information and proficiency in different lores, by varied situations and descriptions, by manifold episodes and religio didactic exhortations, by parables, sub-tales and conversations depicting different poetic flavours, and by religious elements seen everywhere in this work. Ratnaprabha does not describe his work in these terms, though he inherits some of these contents. However he calls his work a *Campū*. An admixture of prose and verse is the usual definition of a *Campū*. But this blending can be effected even in different ways. It appears that the *Prākṛit* work, viz., *Km* was intended more for recitation than for a learned man's reading. That explains why some time the verses repeat the ideas from the earlier prose, why more than one piece of description is added in a context, why questions are put and followed by details and descriptions, why conversations are added, and why different languages and dialects are employed. The *Km* is both instructive and entertaining. It is informative enough to attract the intellectual aristocrat, but more than that, it caters to the tastes and sentiments as well of the popular sections of the society. The *Km* is essentially a *Campū*, written in a learned style following earlier models in elegant Sanskrit, though the religious teacher in the author is obvious in more than one place.

Ratnaprabha's object is to narrate the tale of *Kuvalayamāla* in an ornate style so characteristic of *Campū* works in Sanskrit. Thus every attempt is made to present the structure of the story in its fundamental details, incidentally incorporating the didactic, religious and entertaining touches as concisely as possible. He closely follows the *Prākṛit* text so far as the narration of the events is concerned, and the matter in both the works can be easily compared paragraph to paragraph.

Descriptions in *Apabhraṃsa*, conversations (sometimes in *Paśācī* and often in colloquial *Mid Indian*), elaborated details, contexts full of information from various lores and walks of life and long drawn religious sermons are some of the specialities of Uddyotana. But longish descriptions of urban and natural situations, series of similes and strings of *utprekṣās* of *Km* are often passed over

by Ratnaprabha who gives at the most a few adjectives and similes to suit the idiom. The *Km* has a few paragraphs for describing Madhyadeśa and Vinīta (§§ 13-17), some descriptions seem to be put together for stylistic effect, they are detachable partly or wholly, without much loss to the narration, and they are richly embellished with *ślesā* and *parisankhyā*. The *Kmk*, however, has just some sentences rounded with a few verses with *ślesā* (*3 1-18). Likewise Ratnaprabha gives the description of the river Narmadā in four lines (*52 36-39), but in *Km* nearly a full page (121) is occupied with what may be called alternative patches of description of a river. Uddyotana's elaborate description of Vjayāpurī (referring to such details as buildings, talks in the street, schools of study, gossips in Boys' hostels, conversation of merchants from different parts of the country, traders' dialogues, a mad elephant running amuck etc., 149 20-154 24) is covered in *Kmk* in half a page (61 13-30). Ratnaprabha has stood the temptation of describing the Saudharma-vimāna (92 12 f & *39 55), though he has devoted nearly a page for the details of the Samavasaraṇa (*41). In such descriptions the *Kmk* does inherit some words, ideas, similes etc., but these are well digested and expressed effectively to suit the Sanskrit idiom.

Ratnaprabha's verse-for-verse renderings (for instance, 10 17 & *4 14) are quite catching. Often Uddyotana heightens curiosity and skilfully pushes the reader into entertaining and interesting contexts, while Ratnaprabha goes on narrating the story in a likable manner (cf. 28 20 f & *10 7 f). Ratnaprabha effectively summarises the elaborations of *Km* (31 3 ff & *11 7 f, this being the description of Kausambī). What are series of simple narrative sentences in Prākṛit become, at times, gerundive clauses in the Sanskrit style which is more terse and compressed (for instance, 62 17 f & *20 26 f). Even in narrative contexts, in some places, the Prākṛit text is closely followed by Ratnaprabha (10 18 & *4 15, 17 4 f & *7 23 f, 23 12 & *9 11 f, 27 28 & *10 2, 31 1 & *11 5-6, 51 19 & *16 3, 63 5 & *21 2, 77 32 & *28 15 etc.). In a few cases, even conversational contexts which heighten the effect of narration are closely followed by Ratnaprabha (cf. 10 24 f with *4 21 f). Some of the catching conversations (53 18 f & 17 1 f), a number of descriptions in Apabhraṃśa (for instance, 8 18 f & *6 24), talks in Mid-Indian colloquial and Paisācī (for instance, 55 12 f & *17 31, 71 9 f & *24 17 f), interesting situations (14 24 & *6 24 f) and informative details and contexts (16 17 f & *7 16, 23 21 f & *9 17 f, 129 4 f & *55 36 f) of the Prākṛit original are not allowed in *Kmk* to subordinate the narration of the story. Sometimes Ratnaprabha has his independent ideas (17 20 & *7 28 f, 54 3 & *17 12 f, 74 18 & *26 20 f). Though such contexts are rare, they testify to Ratnaprabha's poetic talents and literary training (see also his description of Bhṛgukaccha, *42 36). He has a classical touch about his descriptions as against the homely and rural affectations of the Prākṛit original (51 32 ff & *16 9 f). Now and then, he catches the style of short sentences in quick succession so often used in the Prākṛit original (119 10 f & *52 6). Thus in *Kmk* the story element, the current of narration neat spicing of expression and embellished ideas are mainly attended to. Ratnaprabha's narration is less distracted by digressions, descriptions, religious details, language puns, jocular contexts, subordinate episodes and poetic flourishes than in *Km*.

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Descriptions in Apabhraṃsa, conversations (sometimes in Paisācī and often in colloquial Mid-Indian), elaborated details, contexts full of information from various lores and walks of life and long drawn religious sermons are some of the specialties of Uddyotana. But longish descriptions of urban and natural situations, series of similes and strings of *utprekṣās* of *Km* are often passed over

by Ratnaprabha who gives at the most a few adjectives and similes to suit the idiom. The *Km* has a few paragraphs for describing Madhyadesa and Vinīta (§§ 13-17), some descriptions seem to be put together for stylistic effect, they are detachable partly or wholly, without much loss to the narration, and they are richly embellished with *ślesā* and *parisamkhyā*. The *Kmk*, however, has just some sentences rounded with a few verses with *ślesā* (*3-18). Likewise Ratnaprabha gives the description of the river Narmadā in four lines (*52-36-39), but in *Km* nearly a full page (121) is occupied with what may be called alternative patches of description of a river. Uddyotana's elaborate description of Vijayapurī (referring to such details as buildings, talks in the street, schools of study, gossips in Boys' hostels, conversation of merchants from different parts of the country, traders' dialogues, a mad elephant running amuck etc., 149-20-154-24) is covered in *Kmk* in half a page (61-13-30). Ratnaprabha has stood the temptation of describing the Saudharma-vimāna (92-12 f & *39-55), though he has devoted nearly a page for the details of the Samavasāraṇa (*41). In such descriptions the *Kmk* does inherit some words, ideas, similes etc., but these are well digested and expressed effectively to suit the Sanskrit idiom.

Ratnaprabha's verse-for-verse renderings (for instance, 10-17 & *4-14) are quite catching. Often Uddyotana heightens curiosity and skilfully pushes the reader into entertaining and interesting contexts, while Ratnaprabha goes on narrating the story in a likable manner (cf. 28-20 f & *10-7 f). Ratnaprabha effectively summarises the elaborations of *Km* (31-3 ff & *11-7 f, this being the description of Kausāmbī). What are series of simple narrative sentences in Prakrit become, at times, gerundive clauses in the Sanskrit style which is more terse and compressed (for instance, 62-17 f & *20-26 f). Even in narrative contexts, in some places, the Prakrit text is closely followed by Ratnaprabha (10-18 & *4-15, 17-4 f & *7-23 f, 23-12 & *9-11 f, 27-28 & *10-2, 31-1 & *11-5-6, 51-19 & *16-3, 63-5 & *21-2, 77-32 & *28-15 etc.). In a few cases, even conversational contexts which heighten the effect of narration are closely followed by Ratnaprabha (cf. 10-24 f with *4-21 f). Some of the catching conversations (53-18 f & 17-1 f), a number of descriptions in Apabhraṃsa (for instance, 8-18 f & *6-24), talks in Mid-Indian colloquial and Paisacī (for instance, 55-12 f & *17-31, 71-9 f & *24-17 f), interesting situations (14-24 & *6-24 f) and informative details and contexts (16-17 f & *7-16, 23-21 f & *9-17 f, 129-4 f & *55-36 f) of the Prakrit original are not allowed in *Kmk* to subordinate the narration of the story. Sometimes Ratnaprabha has his independent ideas (17-20 & *7-28 f, 54-3 & *17-12 f, 74-18 & *26-20 f). Though such contexts are rare, they testify to Ratnaprabha's poetic talents and literary training (see also his description of Bhṛgukaccha, *42-36). He has a classical touch about his descriptions as against the homely and rural affectations of the Prakrit original (51-32 ff & *169 f). Now and then, he catches the style of short sentences in quick succession so often used in the Prakrit original (119-10 f & *52-6). Thus in *Kmk* the story element, the current of narration, neat spicing of expression and embellished ideas are mainly attended to. Ratnaprabha's narration is less distracted by digressions, descriptions, religious details, language puns, jocular contexts, subordinate episodes and poetic flourishes than in *Km*.

What Uddyotana elaborates poetically is narrated by Ratnaprabha in a nutshell. The fourfold Dharma, detailed compliments to literary predecessors, references to *sajjana* and *durjana* (§§ 11-12), miseries of *samsāra* in four grades of existence (§§ 75-85), enumeration of *kalās* (22.1 f & *8.34), types of horses (23.22 f & *9.17), details of *rāṣi phala* (19.12 f & *8.14 f), religious, philosophical (203 & *71), dogmatical and technical discussions like those on *kaṣāyas* (81.1 f and *30.8 f), *leśyās* (245.6 f), *ārādhana* (269.23 ff etc are duly curtailed in *Kmk*. Ratnaprabha just refers to *garbha* (*7.26.7), but the Prākṛit text describes it elaborately, along with the activities in the palace (17.15 ff one has to compliment the wide range of information of Uddyotana).

As contrasted with Uddyotana's elaboration of religious ideas and ideals throughout his work, Ratnaprabha's exposition of them in *Kmk* has to be called 'moderate', because he has not been able to avoid them altogether in his Campū. In one or two contexts he has added them to such an excess (*36-38.5) that he should have avoided them altogether in a stylistic Campū, so ably attempted by him.

Here and there one finds some differences in details between *Km* and *Kmk*. In *Km* Tarācandra was initiated under Sunanda (100.5), but in *Kmk* he is called Dharmanandana (*42.31). While contracting the details Ratnaprabha describes Bhogavatī as *jananī* of Kuvalayamāla (*64.13), but the *Km* correctly describes her as *jananī*, *dhāṭi* etc (161.26 f). In one case the confusion of details noticed in *Km* (244.24) is duly set right in *Kmk* (*79.36) possibly Ratnaprabha could have better control on his details, because his work is smaller. Ratnaprabha tries to stick to the conventional list of four *kaṣāyas* (*12.23), though Uddyotana adds *moha* in a separate verse (44.16). It is interesting to note that the scheme of illustrations of *anantānubandhi* etc has reference to four *kaṣāyas* only (44.24 f). The *Km* has five *āścaryas* following the tradition, but *Kmk* has six of them (*62.17-8). The *Km* has casual reference to Settumje (80.18), but *Kmk* adds a few verses on it (11.162.72). May be that Satrumjaya became more famous as a *kṣetra* by the time of Ratnaprabha. The *Kmk* adds what is called *Vratadr̥ṣṭanta* (*31.40 ff) which is absent in *Km*. This story of four daughters in law is an old one, found in the *Nāyadhammakahāo* VII. The *Kmk* has also an additional discourse on *vinaya* and tale of *Vinita* (*33.32.9, *33.40 *39.33). The Jaina dogmatical details added by Ratnaprabha (*36.1-38.5) may indicate his learning, but they are a positive hindrance in the narration of events in a stylistic manner.

Some words and expressions in *Kmk* look like back formations of their Prākṛit counterparts they could not have been used by Ratnaprabha, if he did not have Uddyotana's text before him. Some of the words etc used by Ratnaprabha may be just listed here with their counterparts in Prakṛit *koṣṭi Sāstra* (*14.16) for the Pk *koṣṭi* of *koṣṭi* (§ 92), *kṛayānakam* (*46.30), *khaṭikā khamda* (*45.30, Pk *khaḍiyā khamdalaya* 104.3), *caccara* (*42.11, *45.17, the same in Prākṛit 99.22), *poṣṭala* (*21.2, *poṣṭalao* in Pk. 63.5), *bolūttha* (*46.36), *bhāṭakena* (*46.31, Pk *bhamdeyavāim*, P *tadeyavāim* for perhaps **bhādeyavāim*, 105.27), *bhara* (- *bāra*) *paṭte* (*45.36, Pk *dāre* or the reading might have been even *bāre*, *94.3) *vāha keli* (*9.7, Pk *vahiyāli* 23.7 for which the usual Sk word is *vāhyānt*).

In this connection a peculiar usage of Ratnaprabha catches our attention *amesayāni lagnah* (*26 37), *vilokate lagnah* (*80 39) The use of *lagna* with Infinitive has its counterpart in New Indo Aryan, but its use with verbal forms of the Present tense needs explanation, and many such cases are noticed by me in the *Ārādhanā Kathākośa* of Prabhācandra (c 11th century A D)

Then in the *Kmk* we are attracted by certain expressions which are not quite appropriate renderings of the Prākṛit original, *uccatthala* (65 10), Sk *uccala* (*21 35), correctly *uccatthala* — *kuṣavandra* (50 20), Sk *kūpapadra* (*15 20), correctly *kūpavnda* — *Khettabhado* (50 22), Sk *Ksatrabhatah* (*15 21, perhaps following the reading of P, *Khattahado*), correctly *Ksetrabhatah* — *cittavijā ādyattijā* (65 14) does not seem to be correctly rendered, if the equivalent is as in Sk *śahannādikādattapadaḥ* (*22 4) — *Dappaphaliha* and *Bāhuphalihā* (104 8), Sk *Darpaphalika Bhujaphalika* (*58 36), but correctly, *Darpaparighah* and *Bāhuparighah* (See Hema Prākṛit Grammar, I 232, 254) — *Bārayāurī* (185 9), Sk *Pārāpurī* (*67 35), correctly *Dīrakāpurī* — *Bhaddaseṭhī* (70 28), Sk *Rudrasreṭhī* II § 25) this has arisen from the orthographical confusion between *bh* and *ru* which are alike (p 73, reading 7) — *mahāsumāraṇa* (53 27) is rendered as *mahāpūṇyāraṇa* (*17 6), really *sumā* stands for *śumya* — *Vaṛagutto* (247 2), Sk *Vaṛiguptah* (*80 35), more appropriate *Vajraguptah* — *Sattibhado* (50 28), Sk *Sāntibhatah* (*15 25), correctly *saktibhatah* (*uti* and *titi* are very similar in writing)

It is seen that J and P present almost two Recensions of the Text of the *kuvalayamālā* The *Kmk* of Ratnaprabha deserves to be studied in comparison with these two recensions and see which of them is being followed by it Below are listed a few crucial contexts from J and P and the corresponding one in *Kmk*

- i) 32 30 J *imassa cammarukkhassa dānārānam addhalak.kham*, P *imassa su (= mi) rukkhassa keāraṇe (= rāna) addhalak.kham*, *Kmk* *11 34 *kedārānām laksārdham tvaṛitam dāpaya*
- ii) 47 J *komkī*, P *komī*, *Kmk* *14 16 *koṇi śāstra*
- iii) 50 22 J *Khettabhado*, P *Khattahado*, *Kmk* *15 *Ksatrabhatah*
- iv) 50 J omits but P has *tassa a se puttassa Sattibhado nāma*, *Kmk* *15 25 *tasjāpi Sāntibhatah sunur asti*
- v) 54 11 f J omits *cintayanto maggālaggo so vī Vīrabhaddo* which is found in P, *Kmk* *17 23 f has *iti cintayan so'pi tesām mārga lagnah*
- vi) 61 17 f J omits *imnā Māyāiccena to thoṇa salūlam pecchai, kāvodaram Thānū* found in P, *Kmk* *20 6 f *bhantam Māyādityena* etc which closely corresponds to the above
- vii) 67 2 J omits *thāṇyam laggam* found in P, *Kmk* *23 2 *sthāpyate lagnam*
- viii) 74 26 f J omits *jāva tumam āgao iti to tao tuha pacchā* found in P, *Kmk* 26 29 30 some ideas corresponding to the above are there
- ix) J *Sabarasiṭhena*, P *Sabalasiṭhena* *Kmk* 27 35 *Sabaraśiṭhena*

The above points clearly indicate that Ratnaprabha is composing his *Campū* with the recension of P before him

Just as Ratnaprabha composed a Sanskrit digest, namely, *Kmk*, Āmṛadeva (A D 1134), who wrote a *Vṛtti* on the *Ākhyānamakośa* of Nemicandra

(A D 1073-83)¹, includes therein the tale of Māyāditya in Prākṛit verses, (97 gāthās and 1 śloka in Sanskrit) which is based on Uddyotanasūri's *Km*, §§ 110-125. Āmradeva closely follows this text while writing his gāthās in which many words, poetical devices etc are inherited from the *Km*. He is interested in the narration of the story and its moral, so he passes over conversational contexts. The gāthā No 21 is obviously a quotation, found also in the *Vajjalaggam* (XIV 7). The concluding portion imitates *Km* too closely by repeating almost as it is *latto tānam tānam mottum* etc. In another context, Āmradeva (p 363, verses 35 f) appears to have before him the text of *Km* (129 6 f) while giving details from *Sāmudrasāstra*. There are no clear indications to say whether he is following the recension of J or P.

Ratnāprabha gives meagre details about himself in this work. In the colophons, he calls himself the śiṣya of Paramānandasūri, and further states that this *Km* was corrected by Pradyumnasūri. No other work of Ratnāprabha is known so far, nor do we get any more details about him from any other source. It is highly probable that this Pradyumnasūri² is the same as that great critic who corrected *Vivekamañjarī-nīkā* (c 1222 A D), *Sāntināthacarita* of Munideva (c 1265 A D), *Dharmopadeśamālā-vṛtti* (c 1268 A D), *Sāhibhadracarita* (c 1278 A D), *Upamitabhava-prapañcā-kathā-sāroddhāra* (c 1242 A D), *Prabhāṣaka-carita* (c 1278 A D) etc. He belonged to the Candragaccha. He seems to have been highly esteemed by his contemporaries as a critic of so much authority that some of them own to have submitted their works to him for correction. He is the author of the *Samarāditya-samkṣepa* (completed in A D 1268), a Digest in Sanskrit, of the *Samarāiccakāhā* of Haribhadra in Prākṛit, as already noted above. Ratnāprabha was a contemporary of Pradyumnasūri at whose hands was corrected the *Km*, so he is to be assigned to the middle of the 13th century A D.

6 UDDYOTANA THE AUTHOR

Unlike many of our eminent authors, who are usually silent about their biographical details, Uddyotana has obliged the posterity with some factual information about himself and his contemporaries etc. All this is found in his *Praśasti* (§ 430) which is entirely biographical. It is not identical in both the Mss. But, as already noted above, the basic textual tradition in both of them goes back to the author himself, and the most significant feature is that the details in both being supplementary, and not at all in any way contradictory, give a more complete sketch of the situation.

At Mahādvara, there lived a famous Kṣatriya, devoted to three *karmas* (viz, performing ceremonies, repeating the Veda and gifts), Uddyotana by name

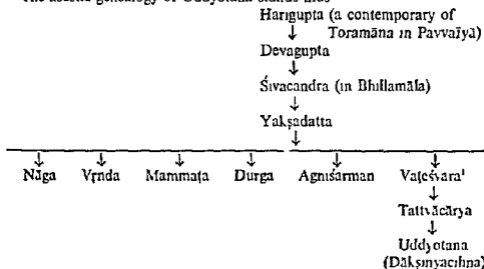
¹ Ed. Prākṛit Text Series, V, Varanasi 1962, Story No 78 pp 222-25.

² For these details about him see H. JACOBI *Samarāditya samkṣepa*, Ahmedabad, 1906, Intro pp 2 f, C. D. DALAL & L. B. GANDHI *A Catalogue of Mss in the Jaina Bhandaras at Jesalmere, Baroda* 1923, pp 52 ff, M. D. DESAI *Jaina Sahityano Samkṣipta Itihāsa* (in Gujarati) Bombay 1933 (see the Index of authors etc), H. D. VELANKAR *Jinaratnakōśa* Poona 1944 (under different works), *Dharmopadeśamālā* Varanasi Singhī Jaina Series No 28, Bombay 1949, Intro pp 19-20.

who, then, enjoyed (suzerainty over) it. He had a son Samprati by name, but far-famed as Vateśvara. And our author Uddyotana is the son of this Vateśvara. Thus Uddyotana hails from a ruling Ksatriya family (from Mahādvāra the identification of which is a desideratum), quite pious in its traditions. He was given the name of his grand-father, quite a normal practice in many a renowned family.

Uddyotana gives more details (going back a few generations earlier) about his *dīkṣā*- and *sikṣā*-gurus, i.e., his ascetical and tutorial parentage, as distinguished from the natural one noted above. In the Uttarāpatha, there is a famous town, on the bank of Candrabhāgā, Pavvaīya by name. It is from there that Torarāya, or Toramāna, enjoyed suzerainty over his kingdom (over the earth). His preceptor was Ācārya Harigupta who hailed from the Gupta-vamsa, and at that time (i.e., when Toramana was ruling there), he had his camp (possibly during the rainy season) in that town. His famous pupil was Devagupta, a *nahālavī*; according to Ms. P, he was expert in various Kalās, well-versed in the Siddhānta and a poet whose fame persisted (even at the time of Uddyotana). Devagupta's pupil, Śivacandraṅgin, who in his wanderings for paying respects to (the temples of) Jina, stayed, like a veritable wish-fulfilling tree, in Bhūllamāla-nagara. Śivacandra's pupil was Yaksadatta, a *lṣamā-sramana*, of great glory and far-spreading fame. This Yaksadatta had many pupils endowed with penance, spiritual ability and miraculous gift (in their words), and they rendered the Gūjara country beautiful by (being instrumental in constructing Jaina) temples. Amongst them the following pupils were like the six faces of Sanmukha: Nāga, Vṛnda, Mammaṣa, Durga, Agniśarman, and the sixth Vateśvara. This Vateśvara had got constructed in the town of Ākāśavapra an attractive temple of Jina the very sight of which would pacify the Karmas of even an Abhavya. He had a pupil Tattvācārya by name who was highly merited, effective with penancial lustre and firm in his religious practices even under adverse times. It is his pupil (namely Uddyotana, having a pen-name or title) Dākṣinya cihna that composed the *Kuvalayamālā*, with the presence of Hṛī-devī in his heart.

The ascetic genealogy of Uddyotana stands thus



¹ It is an accident that the name of the father of Uddyotana is Vateśvara, and his grand-teacher also bore the same name. Names like Vateśvara, Uddyotana etc. seem to be of frequent occurrence in certain families in those days.

As to the instructional heritage of Uddyotana, he received lessons in Siddhānta (i.e., in Jaina scriptures) from Ācārya Vīrabhadra who was like a moving wish-fulfilling tree satisfying all (spiritual needs) and shining with great fame, and his Guru in Pramāna and Nyāya (i.e., *yukti-sūtra*) was Haribhadra who has propounded most of the principles (of Jainism) in his vast range of works

Uddyotana gives some specific details as to where and when he composed the *Kuvalayamālā*. Comparable to Aśtāpada, or mount Kailasa, there is Jābālpura (possibly including also the township on the hill itself) which is lofty, insurmountable, charming with Jina-temple(s), full of Jaina house-holders (*sāvaya=śrāvaka*) and inaccessible. Vīrabhadra had got constructed a temple (there) dedicated to Rsabha-jinendra which is lofty, white and fluttering with charming and rich banners. While staying there (at Jābālpura, in that temple) this *Kuvalayamālā*, which is expected to be instructive and enlightening to all the pious people, was completed on the fourteenth day of the *kr̥ṣṇapakṣa* of Caitra, during the afternoon, when one day was less for the saka year 700. At that time (*jayā*) the (ruling) king was (Srī-) Vatsarāja, the (proud) elephant on the battle field, who crushed the enemical and loved the friendly.

In conclusion, Uddyotana expresses his modesty and acknowledges his inspiration to Hṛīdevī. He calls himself (at the fag end of his career, perhaps when or after he completed the *Kuvalayamālā*) an Ācārya of the Cāndrakula.

That Toramana, or Torarāja, is referred to by Uddyotana is an important piece of information.¹ He was the chieftain of a Hūna invasion of India and is known to have been established as a ruler of Malwa in Central India prior to A.D. 500. Lately we have some detailed study about Hūnas and their invasion of India.² Dr D. C. SIRCAR observes: "That the Hūnas were a potent force in the social and political life of the Punjab—Rajasthan—Malwa—Gujarat region during the early medieval period seems to be clear from their mention in a large number of epigraphical and literary records." Toramana assumed the style and titles of an Indian 'sovereign of *māhārājas*'. He died about A.D. 502. His dominion passed on to his son Mihiragula whose capital in India was modern Siālkot in the Punjab. His Guru was Harigupta who came from the Gupta-Vamśa and was initiated as an *ācārya*, in the Jaina order of monks. Harigupta stayed at Pavvayā, the capital of Toramana. It is not pretty clear what exact relation he had with the then Gupta dynasty. Any way the age of Harigupta is to be assigned to c. A.D. 500. Taking into account the general longevity of life among Jaina monks, a period of 250 years, for six generations, between

¹ V. A. SMITH *The Early History of India* (4th ed.), pp. 335, 346, Oxford 1957. Three inscriptions naming Toramana are known. Ibidem fn 1, p. 335. For the texts of these inscriptions D. C. SIRCAR *Select Inscriptions*, pp. 396 f., University of Calcutta, Calcutta 1942. Dr N. SHASTRI alleges (*Haribhadra ke Prakṛta kathā sahitya ka alochanatmaka parīkṣana*, p. 64 item No. 8 Varanasi 1965) that the *Kuvalayamālā* gives historical facts like the looting by the Hūna king Toramaṇa, but nothing like this is found in our text.

² R. K. CHOUDHARY *The Hūna Invasion of India in the J of the Bihar R. Society*, Altekar Memorial Volume, Vol. XLV, 1 iv, pp. 112-42, Patna 1959. U. THAKUR *The Huns in India*, Chowkhamba Publication, Varanasi 1967.

Harigupta and Uddyotana, is quite natural. Harigupta's pupil was Devagupta who is called Mahākavi and who seems to be identical with one referred to by Uddyotana at 3.28. Devagupta also came from the Gupta-vamśa, a ruling family, for he is called *rājarsi*; possibly he had composed a work with some title like *Su-* or *Tri-purusacarita*.

The note on Toramāna by N. C. MEHTA¹ who depended mainly on an article of Muni JINAVIJAYAJI has been sharply criticised by some scholars, and their views require to be scrutinised at this stage. Some of the statements of N. C. MEHTA are half-truths, and some bold conjectures. K. P. MITRA² has been hypercritical and is not quite fair to the facts. N. C. MEHTA apparently considers that Uddyotana was a southerner, because he writes a kind of Prākṛit which is of the southern type Māhārastrī, because he uses the Saka era, and because he is *dakṣina-cihna*. All these are partial truths. Once Māhārastrī became a literary language, it could be used by any author, staying anywhere. As a matter of fact, Uddyotana tells us that he composed his work in Prākṛta (*pāyā-bhāsā-ratyū*, 4.11). Some Jaina authors have used Saka era in the north as well, for instance, Jinasena just five years later, uses the śaka era, and he is writing his *Harivamśa* at Vardhamāna³. Lastly, the title *dakṣhina mndha* really stands for *dākṣhīya-cihna* which has nothing to do with his being a southerner. Ratnaprabhāsūri, who prepared the Sanskrit Digest of the *Kuvalayamālā*, clearly describes its author as *dākṣhīya cihna munipa*. So MITRA's argument how Uddyotana hailing from Deccan could have known about Toramāna loses all force. Now as to the readings, J gives Torarāyena and P Toramānena. *s* and *m* are very much alike in appearance. In the light of what I have observed about the authenticity of the readings of both P and J,⁴ I do not see any reason why this reference to Toramāna should be doubted. It is true that *Kuvalayamālā* is a religious romance; this reference does not come in the story of the text, but occurs in a paragraph where Uddyotana is giving biographical details, almost at the close of his work. He is primarily mentioning his ascetic ancestry. His Teacher-ancestor, Harigupta, an Ācārya of the Jaina Church six or seven generations earlier, was camping (obviously during the rainy season) at Pavvayā, the metropolis of Torarāya or Toramāna. This Harigupta is described as the Guru of Toramāna and as having hailed from Guptavamśa. There is no eulogy bestowed on Toramāna by Uddyotana, nor there is any hint that the king was converted to a creed of 'kind-heartedness'. All that Uddyotana says is that Harigupta was a Guru of Torarāya or Toramāna, and if one is aware of the rigorous life of detachment which a Jaina monk leads, there is nothing improbable that Toramāna respected him as Guru, even as a matter of expediency, as some have tried to understand it. There are many instances of Jaina Teachers winning royal respects like this. There is no doubt

¹ N. C. MEHTA, *Jaina Record on Toramāna* in the *J. of the Bihar O. R. Society*, Vol. XIV, pp. 30f., Patna 1928, also *Jaina Siddhānta Bhāskara*, XX, 2, pp. 1-6 Arrah 1953.

² K. P. MITRA, *Toramāna* in *Kuvalayamālā* in the *I. H. Quarterly*, Vol. XXXIII, 4, pp. 353-59, Calcutta 1957.

³ N. C. MEHTA himself quotes this verse.

⁴ See above pp. 12f.

that Uddyotana tells us that Harigupta came from Guptavamsī and Devagupta was a Mahāśayī (who elsewhere is assigned to Guptavamsī and is called Rājaryī) but there is no sufficient evidence before us to connect them with one or the other namesake from the Gupta dynasty known to us. What was a conjecture put in a question form has been taken almost as a fact by MITRA and elaborately refuted. Thus all belongs to the realm of conjecture and probability. We must wait for more positive evidence. There might have been many persons belonging to the Gupta family, and we have hardly any contemporary census to come to positive conclusions. We should not hesitate to accept what is plainly stated by Uddyotana.

Though the Indian capital of Mihiragula was known to be Sākala or Siālkot, Uddyotana is the first to tell that Toramāna ruled from Pavvaiyā and it was on the bank of the river Candrabhāgā. The Candrabhāgā is the modern Chinab, the Asikni of the Vedic literature and the Acesines of the Greeks. Ptolemy calls it Sandabala or Sindabal.¹ It sometimes stands for the united stream of the Jhelum and Chinab.² The location of Pavvaiyā is to be sought on the bank of this river. A territory in Punjab to the north-west of Multan between the Ravi and the Sutlej was called Parvata³ may be Pavvaiyā = Pārvatikā⁴ was located in that area, down the stream where Sutlej conflows into Candrabhāgā. Pt DASHARATH SHARMA⁵ has drawn our attention to a very good context that Siharas⁶ had established four maliks, or governors, in his territories. The first at Brahmanābād and the forts of Nīrūn, Debal, Lohāna, Lakha and Samma, down to the sea (*darjā*), were placed in his charge. The second at the town of Sawistān under him were placed Būdhpūr, Jankān, and the skirts of the hills of Rūjhān to the borders of Makrān. The third at the fort of Askalanda and Pābiya, which are called Talwār and Chachpūr, under him were placed their dependencies to the frontier of Būdhpūr etc. According to ELIOT 'Māībar and Chachpūr still exist, under the modernised names of Mīrbar and Chāchar, close together at the very junction of the Acesines and Indus, on the eastern side of the river, opposite to Mittankot'. All this means that Pābiya is possibly our Pavvaiyā and identical with modern Chāchar. The

¹ D. C. SIRCAR *Studies in the Geography of Ancient and Medieval India*, p. 40, 44, Varanasi 1960.

² N. L. DEY *The Geographical Dictionary of Ancient and Medieval India*, p. 47, Calcutta Oriental Series No. 21 E 13, 1927.

³ *Ibidem*, p. 150.

⁴ MUNI JINAVIJAY and N. C. MEHTA had observed that this might be Po fa to or Po la fa to of Hsien Tsang but left its modern equivalent to future investigation.

⁵ *Bharatiya Vidya* (Hindi) Vol II, No 1, pp. 62-3 Bombay 1941. 2. J. P. JAIN in *The Jaina Sources of the History of Ancient India* Delhi 1964, p. 195, equates Pavvaiyā to mod Chachera, but he does not give any evidence of his source. The Prākṛit passage quoted on p. 193 is very badly printed and some names are wrongly written. He adds in a foot note on p. 195. Another plausible identification of Pavvaiyā may be with Padmavati (or Pawaya near Gwalior) and in that case Candrabhāgā might be identical with river Chambal. Is Chambal called Candrabhāga anywhere?

⁶ ELIOT and DOWSON *History of India as told by its own Historians* Vol I, Kitab Mahal, Allahabad, pp. 138, 366, also p. 140.

only difficulty, I feel, is that Pābiya, in ELIOT'S extracts, is often described as 'south of the river Bīās', 'on the southern bank of Bīās' etc. Any way Pt SHARMA'S suggestion is quite welcome.

Śivacandra is moving probably from the area of Pavvaīyā towards Bhīllamāla¹ with a view to paying respects to Jina-temples. This shows how Jainism was well rooted and neatly established in the Gurjara-deśa corresponding to modern Rajasthan of which the capital was Bhīlmāl or Śrīmāla about fifty miles to the north-west of Mount Ābu. Vateśvara had a temple constructed in the town of Ākāśavapra² by name. ŚRĪ HEMASAGARASURI suggests in his

¹ Bhīllamāla (the ancient Śrīmāla), written variously as Bhīlmāl, Bhūlmāl, Bhūnamāla, Bhūlmāl etc. (Pi-to-mo-lo, of the Chinese traveller) finds plenty of references in Jaina works. It must have been a thriving cultural centre for the Jainas. According to the *Nisīthacurnī* (10 255) of Jinadāsagani-mahattara (c. 676 A.D.) king Varmalata had a silver statue of Jina (made or installed) in Bhīllamāla. An inscription of A.D. 625 of a king of this name is found, and it is plausible that Suprabhaddeva, the grand-father of Māgha, was a minister of this king. The famous astronomer Brahmagupta (A.D. 628) is called Bhil (1) a-mā (lā) cārya and was a contemporary of Vyāghramukha of Cāpavamaśa or Cavada family who ruled possibly at Bhīllamāla. Siddharsī refers to Bhīllamāla as a prosperous town with a gorgeous Jina-temple. It is in this very town that his grand-preceptor Durgasvāmi passed away and that he completed his *Upamitibhava-prapañcā kāhā* in A.D. 906. Vamana, son of Jajju, who belonged to the Prāgvata family hailing from Bhīllamāla (had got) constructed a beautiful temple of Jina in 1034 A.D. at Kāyandrā. Vādivetāla Śāntyācārya (A.D. 1038) wrote his commentary on the *Uttarādhyāyana* at Anahila-pātaka (Pattan in Gujarat) in the Jina-temple constructed by Amātya Śānti of Bhīllamālakula, possibly a famous family hailing from Bhīllamāla. Āśada, the author of *Vinokamañjari* (A.D. 1191), refers to himself as the son of Katukarāja of the Bhīllamālakula. Those who migrated from Śrīmāla or Bhīllamāla mentioned this as their family name or *vamaśa*. It is learnt from an inscription of A.D. 1276 that a statue of Mahāvira was brought to Śrīmāla or Bhīllamāla after the fall of Valabhi (mod. Vala) and since then Śrīmāla became a *mahāsthāna*. Even a branch of Jaina monks, Bhūnamāla-gacchā, is referred to in an inscription of A.D. 1506. References to the discovery of an image of Pārśvanātha, with miraculous powers, are found in records of the beginning of the 17th century A.D. Epigraphical records show that Jayantasīma (Sam. 1239), Udayasīma (Sam. 1262-74), Cācigadeva (Sam. 1333-4), Sāmāntasīma (Sam. 1339-45) ruled over Bhīllamāla (See for the above details L. B. GANDHI *Atihasika Lekha-Samgraha*, pp. 153 ff., Baroda 1953). ŚRĪ RATIBHAI DESAI, Ahmedabad, has given me some notes in Old-Gujarati. Their language is as much interesting as their contents. They are from the family records (*vatyasata*) of Mahātma NARASIMHAI of Radhanpur, and their writing may be assigned to the beginning of the 19th century of Samvat era. Possibly they are copied from older notes. The first note claims to give an episode which occurred in Sam. 503. One Virasūri instructs a Rāthoda ruler in Jainism. The ruler gets a son by fasting and propitiating a Śūśanadevatā, and subsequently becomes a good Śrāvaka. A second note refers to Devabhadrasuri's arrival to Śrīmāla or Bhūnamāla in Sam. 785 where a statue and temple of Ādīśvara were consecrated. Later, he came to Jalor and a similar statue and temple were constructed there. Thus Bhūnamāla and Jalor were centres of Jaina cultural activities, the śrāvakas were pretty rich, and the propitiation of Śūśanadevatīs was sufficiently popular in this part.

² Mum. JINAVHAYAJI and others proposed that it might correspond to Vadanagar, the old Anandapur. Ākāśavapra means a city which has the sky for its walls, i.e., unfortified town. Anandapur got a wall around it only in 1157 A.D. during the reign of Kumārāpala.

Gujarati Translation that it stands for Ambarakoṭṭa or Umarakot¹ It looks quite apt *ambara* and *koṭṭa* being rendered as *ākāśa* and *vapra* Now a town of this name is shown in the maps in Sind, there is one Ambargadh in Rajasthan, and a place Amarakota has Jaina associations even in later days² The exact identity needs, however, further confirmation, just as Mahādvāra requires identification³

Uddyotana calls himself Dāksinyacihna (280 18, 282 16), perhaps his pen-name, as many others have called themselves Vimalānka, Abhimānānka, Parākramānka, Sāhasānka, Virahānka etc It has nothing to do with his alleged connection with the South, as explained above, but refers to his quality of *dākṣiṇya*

Uddyotana composed this *Kuvalayamālā* while he was staying at Jābālpura, modern Jalor, which is situated about 75 miles south of Jodhpur city on the left bank of a river called Sukrī It is now a Railway station of the Northern Railway on the Bhildi-Raniwar-Samdari line at a distance of thirtythree Kms from Bhinmal or Bhillamāla As Uddyotana describes it, Jābālpura included the hill as well as the township at the foot of it that alone explains better the adjectives *tumga*, *alamgha*, *aṣṭāpadam* *va* and *śrāvākākulam* Perhaps the hill-fort was the best part of that place, and it is on the hill that Virabhadra must have got constructed a temple dedicated to Rsabha

¹ Published in Śrī Ānanda Hema Granthamala, No 10 p 457, foot note 2, Bombay 1965 In this context Dr DASHARATH SHARMA writes to me thus (his letter of 17 6 68) 'Ambarakotta (mod Amarkot) Here *amara-ambara-akaśa* The identification was proposed by MUNI KALYANAVIHAYA Amarkot belonged at one time to Jodhpur State and is now in Western Pakistan Akbar was born here The exact position is 25 21 N and 69 46 E It was a medieval Rajput fort Today there are a few Jaina families Some old images are said to have been discovered there Dr N J SHAHA, Ahmedabad, reminds me, in this connection, of Amber, the ancient but now decayed capital of Jaipur at a distance of 7 kms to the north east of Jaipur Some Jaina temples also are there It has a fortified hill and a fine lake Ptolemy also refers to Amber 'The picturesque situation of Amber at the mouth of a rocky mountain gorge in which nestles a pretty lake, has attracted the admiration of all travellers including Jacquement and Heber Founded by primeval Minas, it was flourishing in A D 967 (See *The Imperial Gazetteer of India*, Vol I, by W W HUNTER, pp 228 9, also *A Handbook to India, Pakistan Burma and Ceylon* by L F R WILLIAMS, pp 181 2, 472) SHRI A P SHAHA, Ahmedabad, draws my attention to Amargadh in Rajasthan as the possible modern equivalent of Ākāśavapra It is not far away from Śrīmāla, and it has Jaina associations Without or in the absence of more positive clues one can only conjecture that Ākāśavapra may be either Amarkot in Sindh, Amber near Jaipur or Amargadh in Rajasthan

² In Samvat 1561, a statue of Sumatnātha is consecrated at Amarakota (m) nagare See *Jaina Inscriptions*, Jaisalmer, by P C NAHAR, Part III, No 2487, Calcutta 1929

³ Dr SHARMA writes to me (his letter of 17 6 68) 'Mahādvāra cannot be identified satisfactorily Most probably it stood near some hill and commanded the road leading to some hill town, i e, Haradvāra and Kotadvāra'

Today the town Jalor, at the foot of the hill Sovangiri or Songiri,¹ is gradually extending towards the Railway Station; it has quite a modern look on the outskirts of the old part of the town adjacent to the hill-fort. I am given to understand that in the population of the town there are more than two thousand Jains, mostly of the Mūrtipūjaka Śvetāmbara section: some of the Jaina families have trade contacts with big towns like Bombay, Bangalore etc. Besides the Śaiva temple, Masjid etc., there are, in the town today, a dozen Jaina temples: one on the Station Road still under construction is an eloquent proof of the traditional religious zeal of this ancient locality. On the hill, within the fort, there are four Jaina temples: i) Of Mahāvīra, known as Candanavihāra, renovated some time earlier than thirteenth century A.D., perhaps at the time when Kumārāpāla constructed the Kumāravihāra in this fort. This is considered to be the same as the Yaksavasatiprāsāda. ii) Of Śāntinātha, popularly called Aṣṭāpadāvatāra. The *garbha-gṛha* etc. are older than thirteenth century A.D. iii) Of Pārśvanātha, rebuilt on the remains of the Kumāravihāra constructed by Kumārāpāla in 1164 A.D. iv) Of Ādinātha, which is a place for the annual festival of the locality. None of these can be definitely proposed for identification with the temple of Ṛṣabha, which was got built by Vīrabhadra and referred to in the *Kuvalayanālā*.

According to Merutuṅga's *Vicārasreṇī*, it was during the reign of king Nāhaḍa,² the temple of Mahāvīra, called Yaksavasati was built on the Suvarṇagiri, i.e., the hill-fort of Jalor. As the story goes, this Suvarṇagiri was inhabited by the richest section of the society: those who were worth less than a crore even by one lakh had no accommodation there. The gāthā in this respect runs thus:

नवनवइ - लखल - धगवइ - अलङ्कयसे सुवर्ण - गिरि - सिहरे ।

नाहड - निव - कारविषं युधि वीरं जखल - वसईए ॥ ८० ॥

After this traditional information about Nāhaḍa, the history of Jalor is in dark till Uddyotana's time. According to Tod's information the ruler lent his help to Rānā Khomāna when Chitor was besieged by foreign armies some time between

¹ Dr. S. N. Vyas, in his Hindi monograph *Universal Poet Kālidāsa: A Study* (Gwalior 1957), pp. 71 ff. puts forth his view that Alakā, the Yaksabhūmi, referred to by Kālidāsa in the *Meghadūta*, is this Suvarṇagiri with its Yaksavasati and its inhabitants each possessing not less than a crore. He has shown some common points in the description of Kālidāsa and of Jalor and its premises. The following is the description of the Jalor fort from the *Rajputana Gazetteers*, Vol. III-A, pp. 189-90, The Western Rajputana States Residency and the Bikaner Agency, Allahabad 1909: 'On a hill to the south and entirely commanding the town stands the fort, one of the most famous in Rajputana. Built early in the Christian era by the Parmar Rajputs, its walls, composed of huge masses of cut stone remain even now in a perfect state of preservation, although the place has been many times besieged. The fort is about 800 by 400 yards in extent, and accessible only by an ascent of three miles up a steep and slippery stone roadway, passing three distinct lines of defence, all of considerable strength; it is amply supplied with good drinking water from a couple of tanks within the walls, and possesses several handsome palaces and temples, as well as the tomb of Malik Shah, a noted Muhammadan saint.'

² Nāhaḍa stands for Nāgabhata, and he is to be put in the first half of the 8th century A.D. See *Rajasthan through the Ages*, pp. 122 etc., Bikaner 1966

A D c 801-35 At the close of the 10th century A D Muñja of Mālwā appointed Candana as the Governor of Jalor Then in 1026 A D Buddhisaṅgara refers to Jalor as a prosperous town in his Sanskrit grammar (*sa-srīka-Jāvālipure*) A number of inscriptions are locally available from which it is learnt that in 1164 A D Kumārapāla had the image of Pārśva installed there with due ceremonies Some more events of the later years are also recorded During the last part of the 12th century Kīrtipāla and Samarasiṃha ruled from Jalor the latter built the extensive ramparts of the fort About 1310 A D Alāuddin Khiljī took advantage of the feudal factions among Rājputs, and Jalor and Suvarnagiri came under him with the result that the temples and statues there suffered terrible damage at the hands of the iconoclasts and adversaries In 1608 Jahangir had the enclosure of the fort rebuilt It is only at the beginning of the 17th century, when Jalor became a part of the Jodhpur State after the death of Aurangzeb, renovation and reconstruction of the temples started on the Sovangiri under Jayamālajī Muḥnot of Jodhpur This 'Muhanota Jayamala was a great warrior and philanthropist The Mughal emperor gave two districts of Jalor and Sanchor to Mahārāja Gajasimha who appointed Muhanota Jayamala as the governor Jayamala carried on the administration successfully He defeated five hundred Marathas who invaded Sanchor When a dreadful famine broke out in 1630 A D, he distributed grains free of charge among the needy and distressed Besides, he spent his entire property in these charitable activities¹ He used to stay at Jalor²

¹ K C JAIN *Jainism in Rajasthan* p 218, Sholapur 1963

² For these details about Jalor, see *Jaina tirtha Suvarnagiri* by Muni KALYANAVIJAYA in the Silver Jubilee Number of the *Jaina* pp 42-55 Bhavnagar Sam 1985, 1 e, 1928 Dr K C JAIN gave me a typed note on Jalor from his dissertation on the ancient towns of Rajasthan for which I feel very thankful to him Shri RATIBHAI DESAI, Ahmedabad, kindly sent me a translation into Hindi of a note on Jalor from the *Jaina tirtha sarva samgraha*, Vol I part II, pp 187-92 by A P SHAHA, (in Gujarati) and published by Anandaji Kalyanaji Jhaveriwad, Ahmedabad 1953 Since I read the *prastāvi* of Uddyotana and his reference to Jalor, I was yearning to visit that place which was once hallowed by the presence and movements of Uddyotana Thanks to Pt DALASUKHBHAI MALAVANIA and Shri RATIBHAI DESAI our trip was very comfortably arranged and Pt BECHARDASAJI and his daughter also accompanied us After the session of the International Congress of Orientalists we all left Delhi on the night of 10-1-1964 We reached Jawaj Bandh Rly station at about 3 p m next day Some Śravakas

temples the palace rampart etc the town below gives a picturesque view and so many anecdotes are narrated about the fort and brave fighters during the Rajput and Mughal periods of history Some of the temples have an appearance of antiquity but they are often renovated, We came down late in the noon In the afternoon we visited some more temples in the town some are old, some new, and some under construction dedicated to different Tirthakaras They all speak for the wealth and religious zeal of the local Sangha The new Nandiśvara temple on the station road is worth a visit, both by the pious and the artistic Next morning we started by train for Ahmedabad and on the way passed Bhinmal the ancient capital of Gujarat Any way my impressions about Uddyotana and his associations with Jalor were given a more concrete form by actually visiting this place and by moving about in the fort in a temple of which the *Kualayamālā* was composed more than eleven hundred years ago

Uddyotana refers to a contemporary king Vatsarāja (whom he calls *rana-hasthi*) who crushed the frowny soldiers of the enemy and who was a source of joy to his own people. The word *jayā* only shows that Vatsarāja was the king at that time, Jalor was possibly a part of his territory, and it cannot be inferred, without additional evidence, that he was ruling at Jalor.

This title, *rana-hastin*, of Vatsarāja is quite important. Some nine coins bearing the Brāhmī legend Śrī Ranahastin have come to light. One was found in Kanauj, one was discovered in Rajasthan, five of unknown locality, now in the Indian Museum, Calcutta, one obtained from somewhere in Saurashtra, and one more coming from Uttara Pradesh or Rajasthan. The characters appear post Gupta-Brāhmī. According to P. L. GUPTA 'the characters are not earlier than eighth century A.D.' RAPSON suggested once that this ruler is identical with Mahārāja Hastin of the Parivrajaka family. Dr. DASHARATH SHARMA has already suggested that this Ranahastin is the same as Vatsarāja who is qualified with the adjective Ranahastin by Uddyotana. This identification is accepted as quite plausible by P. L. GUPTA. The provenance of the coins points to Vatsarāja having ruled in the West.¹

King Dhruva of the Rāstrakūta dynasty prided himself on his defeat of Vatsarāja whom he made to enter upon the path of misfortune in the centre of the desert of Maru. He despoiled Vatsarāja of two white umbrellas taken by him from the king of Gauda, perhaps Gopāla, who had suffered defeat at the hands of Vatsarāja, the Gurjara king of Bhūmāl.² There is no doubt that Uddyotana is referring to this Vatsarāja in A.D. 779. Five years later, in Śāka 705 (c. 783-4),³ when Jināsena completed his *Harivamśa* at Vardhamāna-pura,⁴

¹ *Journal of the Numismatic Society of India* XVI 282-3, XVIII 222-3 and XX 189-91, Bombay 1954-58.

² V. A. SMITH *The Early History of India* (4th ed.) pp. 413, 445, Oxford 1957. For more details about Vatsarāja B. N. PURI *The History of the Gurjara Pratiharas* Bombay 1957. D. SHARMA *Rajasthan through the Ages*, pp. 124 ff., Bikaner 1966.

³ Seeing that the earlier expressions are in the Acc. sing. (*uttaram dakṣiṇam puryīm and apanīm*) the *Saurāṣṭrīm adhimandalanī* is quite in order, and need not be amended into Loc. sing. *-adhimandale* as some scholars seem to propose. Both the editions of the *Harivamśa* (Manikachandra D. J. Granthamālā Bombay 1930 and Bhāratīya Jānapīṭha, Varanasi 1962) have the form in Acc. sing.

⁴ The identification of Vardhamāna-pura has become a matter of controversy which is linked with the interpretation of the famous verse from the *Harivamśa* of Jināsena on which the scholars have differed. After much thought and studying respectfully the views of my predecessors (for my earlier observations, see *Bṛhat Kathikakā* Bombay 1943 Intro. pp. 121 ff.) I would understand the verse as noted above. Jināsena in my opinion is speaking in general and noting the directions without any particular locality in view. He has in view four rulers in the four directions in general: Indrasūdhā in the North, Śrīvallabha the son of Kṛṣṇa in the South, the king of Avanti in the East and the king Vatsarāja in the West. Some have taken Avanti bhūbhṛt rāja or -nātha as the name of the king himself, and parallels can be quoted from literature (for instance, *Rāghavamśa*, VI 32 *Avantīnīko yamudhagrāhikā* etc.). Or politically it was a period of instability, and no outstanding ruler could be specified.

⁵ Jināsena does not stop here, but goes on further to add that Saurāṣṭrā-lāla was ruled by Jyā Vārāha. The reason why he is not satisfied by merely mentioning four rulers in four directions

he tells us that Indrāyudha was ruling (in) the North, Śrīvallabha, the son of

is that the place where he is writing, namely Vardhamāna(-pura), is located in Sauramāṇḍala, also known as Saurāstra maṇḍala (as in the Uṇā grants), roughly corresponding to Kathiawar. Vardhamāna gets correctly equated with modern Wadhwan in that area. When any other place outside is suggested for identifying Vardhamāna (-pura) the significance of mentioning Sauramāṇḍala, in addition to the general directions of the country with their rulers, is missed, and any such attempt, therefore is out of context. Thus in Śaka 705, Jināsena associates Vardhamāna(-pura) with the Punnata Saṃgha of his own and with the local chief Jaya Varāha.* In this connection, the Haddāla grant is of special significance. This was discovered in Eastern Kathiawar. It refers to Dharanī Varāha resident in Vardhamāna 'who was *samadhigat āḍeṣa-mahāśabda-Mahāśomantādhipatiḥ*, and who through the favour of Rājadhīrāja-Parameśvara-Śrī-Mahīpāladeva ruled the Addāpaka-deśa named after his own grand father'. It is dated in Śaka S 836. This Addāna is the same as modern Haddāla 'a large village on the old road from Dholkā to Dhandhuka, but belonging to Eastern Kathiawar'. The contents of this grant confirm what Jināsena says that there was a Varāha Sāmanta at Vardhamāna, (a subordinate of Mahīpāladeva), this Vardhamāna is in Eastern Kathiawar and obviously to be identified with mod Wadhwan (G BILHER. The grant of Dharanīvarāha of Vadhvān, *I A*, July 1883, pp. 190f. H C RAY. *The Dynastic History of Northern India*, Vol I, pp 582-3, Calcutta 1931, P C BAGCHI. Baurah or Baruzā? *I H Q*, XIX iii pp 266 ff). *Then in Śaka 853, Hariśena, like Jināsena, belonged to the Punnata Saṃgha and completed his (*Brhat*) *Kathākośa* while staying at Vardhamāna(-pura). There are good reasons to believe that this Vardhamāna(-pura) is the same as the one mentioned by Jināsena and referred to in Haddāla grant. First, Jināsena and Hariśena belong to the Punnata Saṃgha. Secondly, if Jināsena speaks about Vardhamāna (-pura) as *kaḷḷaṇaḥ parivardhamāna-vipula śrī-Vardhamāne pure*, Hariśena adds *kartasī arapurnā-janadhivase*. Both Jināsena and Haddāla grant refer to the ruling local family of -varāhas, and the Haddāla grant (in Śaka 836) and Hariśena (in Śaka 853) rightly refer to successive rulers Mahīpāla and Vinayakapāla. If Hariśena has not mentioned any -varāha ruler, either he did not think it necessary or the rulers of that family had lost their prestige after Dharanī Varāha. The linking is so perfect in the details supplied by Jināsena, Haddāla grant and Hariśena that one is perfectly justified in identifying Vardhamāna(-pura) with modern Wadhwan in Kathiawar.* The other locality which has been suggested (H L JAINA. *Indian Culture*, XI 4, pp 161 ff, April-June, Calcutta 1945, also *Madhyabhārati*, No, 3, pp 1 ff, Jabalpur 1965) for identification with Vardhamāna(pura) is Badnawar(Dhar) North of Dhar, on Mhow-Neemuch road, 12 miles from Baruanagar, a station between Rutlam and Indore on the W Rly. Numerous remains like images, mosque, fort, temples etc are discovered there (*Central India State Gazetteer Series*, V, Pl A 1908, and also *The Bibliography of Madhya Bharata Archaeology*). The claims of this place to be identified are to be judged on their own merits. First, the corruption of Vardhamāna (-pura) into Badnawar is not at all intelligible the proposed change is speculative acrobatics of vowel and consonant changes. The fact is obvious that Badnawar is a natural corruption or changed form of Vardhana(ā)pura as local inscriptions mention it (Lekhas I-3). Secondly, no clear-cut evidence has come forth from the locality to show that the place was called Vardhamānapura. The quotation from Dr H TRIVEDI's report only shows that Badnawar possesses Jaina antiquities. The inscription on which the proposed identification is based is Lekha No 3 (of Sam 1229, p 168) which clearly mentions Vardhānā-pura and not Vardhamānapura as claimed. In fact, Dr TRIVEDI plainly says (*Jaina Antiquary*, XVII, p 72, foot-note 10). The inscription is important as it records the ancient name of the place which is Vardhanapura'. A few months back I was in Ujjain. Shri SATYANDHAR SETHI is a zealous upholder of the view that Vardhamānapura-Badnawar. He showed me some images from Badnawar in the Ujjain Museum in a Jaina temple there, and gave me a typed copy of some 17 short and long inscriptions which cover those reproduced in the papers referred to above. On the images and in the inscriptions the reading is Varddhana(ā)pura. In some records there is a reference to Vardhamāna-vara (-pura) anvaḥ. As a rule an *amṛta*

He is quite at home in strings of similes, *rūpakas*, *utpreksās*, *ślesas* etc. The *srnkhilā yamaka* is often used. His descriptions of towns, seasons, natural scenes etc. are a significant contribution to the poetic wealth of the *Kinālayamālā*. At places, his style is appropriately swift and catching on account of short sentences (199-30 f). In certain descriptions more than one piece is added, for instance, that of Narmadā (§ 206, also § 118). As in oral delivery some looseness in construction is seen (§ 143, *cimtiyam*, *cimtum* etc). His conversational style is throughout successful (§ 104, § 129 etc). The talk between the prince and Vetāla (§ 380), amongst water carrying ladies (§ 243), in the circle of boys in the Matha (§ 245) and between ladies at the sight of Kuvalayacandra (§ 59) are quite poetic and attractive. Sometimes the style suits the context (§ 61) with apt expressions and similes.

Uddyotana is a master of Prakrit expression, not of the rigid type seen in the *Rāvanavaho* etc. but elastic enough to absorb popular traits from Apabhramśa as well as Deśī styles. His illustration of the Mid-Indian Colloquial (§ 245) and the bazaar talk (§ 246) in eighteen *deśa bhāsās* are a speciality of this work, and not found anywhere else. He uses a string of verbal forms with a slight shade of difference in meaning (18-26 f).

As a religious teacher, he has packed his work with details about Jaina doctrines put in the mouth of Tirthakaras, eminent teachers and offered by himself at suitable contexts. The painting of *samsāra cakras* is a fine occasion to project in details the picture of life and illustrate the law of Karman and retribution (§§ 292 ff). There are pieces of advice full of ethical rigour and moral elevation (§ 85). Then throughout the work stand scattered gems of moral maxims and worldly wisdom, more or less *arthāntaranyāsas* (10-17, 12-24, 13-16, 18-20, 34-1, 48-14, 51-19, 57-9-10, 61-31-2, 127-24, etc.).

Though the society depicted in the *Kinālayamālā*, on the whole, is an affluent one with plenty of comforts, pleasures and pastimes (§ 209 f) for which Uddyotana has a keen eye, he has uniformly held detachment, equanimity and renunciation as the highest values. In fine, ascetic attitude is writ large in various contexts. All the characters, whatever their antecedents, renounce the world and attain better status by their life of piety and austerity. The author does not want the defaulters to be duped by priestly *prāścittas*, but puts them on the path of good conduct, placing before them a philosophy of hope and spiritual progress on their own strength. It is a touching context that even birds are talking the language of renunciation when their kith and kin are trying to dissuade them from entering the order of asceticism (§ 402 f). The parable of *kudamgaddīva* (§ 166), the *juga samulā drśjānta* (§ 326), symbolic interpretation of certain popular notions (§ 306), the episode of Priyamkara and Sundarī (§ 349), the biography of *rannamidura* (§ 181) Ratnamukuṭa trying to save the butter fly from dying (§ 230) etc. give good finishing touches to the general atmosphere of renunciation in this work.

Uddyotana is deep in his learning, cosmopolitan in outlook and broad-based in his information. His exposition of Jaina dogmatics and religious doctrines (see pp. 67 f. above) shows his thorough study of Jaina scriptures. He shows good knowledge of *aśīa śāstra* (§ 56) *rāśī phala* (§ 48), *khanya vāda* (§ 187)

sāmudra śāstra (§ 216), *dhātu-śāstra* (§ 311) etc. He is quite conversant with traditional and contemporary philosophical tenets (§ 320 f) and religious practices (§ 157), modes of worship (say that of Kātyāyanī, § 32), customs and rituals (§ 286) etc. His similes are homely and apt (113 22 f) drawn from various walks of life and different layers of literature and mythology (§ 19). His work thus reflects the entire society more than an isolated socio-religious sector to which he might belong. He has an open eye for everything, and presents the same in a catching manner. He depicts in a pleasing style a number of scenes noticed by the prince when he enters Vijayāpurī (§§ 243 f).

Uddyotana has introduced many episodes which are instructive, engrossing and entertaining. He has a keen insight into the workings of human mind, and his experience of human relations and patterns of behaviour is realistic. The way in which Manabhaṭṭa behaves while striking a Pulinda prince who unintentionally occupied former's seat in the Durbar of Āvantivardhana is typical of feudal vanity (§ 98). Kamagajendra's love-madness is well caricatured, and he is duped in his trap for his spiritual benefit (358 f) his love-mad mood and his transportation to Aparavideha are a fine study in contrast. The activities of *kāmuṇī-sārtha* (§ 158), the conversation between the *taruna* and *yuvati* (§ 161) and the dedicated love of a self-willed lady moving about with a *pardah* (§ 163) are remarkable for their erotic touch which gets diluted as it were by a fine comparison, in that context, between the behaviour of monks and courtezans (§ 160). The first night of Kuvalayamālā and Kuvalayacandra and the arbitration of friends on the robbery of heart is skilfully worked out (§ 275). If the meeting of Kuvalayamala and Kuvalayacandra in the park, even with previous appointment, depicts a tense mood of the loving parties (§ 269 f), the scene of Vyāghradatta and Mohadatta fighting for the hand of Vanadattā has a thrilling effect all this becomes simply tragic when the gifted monk discloses their mutual relation (§§ 151 f).

Uddyotana has a balanced mind for logical deduction (about the sound etc., § 269) and a sense of humour. The latter is obvious when the king cuts a joke (15 12) even with the goddess who is sportive enough to take it as a *parihāsa* and bless him with the boon of a son. Likewise, Ananga's enacting a counter-situation by presenting a dead body of his beloved (Māyādevī) and by declaring that she eloped with (dead) Priyamkara is at once amusing but effective enough to bring Sundarī to her senses and to herald the dawn of enlightenment about the vanity of attachment and inevitability of death (§ 349 ff). The conversation between the Prince and Bhīllapati is logical and jocular enough to bring out a serious conclusion and correct understanding (§ 228). Uddyotana has a knack of probing into the minds of his characters and then give out fine specimens of loud thinking (§ 256). To this category belong the thoughts in the minds of men and women who are witnessing the prince and the princess on the back of an elephant (§ 287 f).

Uddyotana is primarily a religious moralist, out to teach lessons in good behaviour. He is endowed with deep learning, wide experience of men and matters, mastery over catching expression and entertaining style and earnestness of purpose. As such, he deserves to be ranked, as the author of the *Kuvalayamālā*, with the great classical writers of our country.

A CULTURAL NOTE ON THE KUVALAYAMĀLĀ OF UDDYOTANASŪRI

By

[The Late] Dr V S AGRAWALA¹

The *Kuvalayamālā* is a Prākṛit Campū written by Uddyotanasūri (779 A D). It is full of cultural material which gains in value because of the firm date of its composition. It had long been known in Mss form. It has been edited and printed by Dr A N UPADHYE who has very kindly invited me to make a study of the text from the cultural point of view. Obviously the material belongs to the post-Harsha period when the three great empires of the Gurjara Pratihāra in the North, Rāshtrakūtas in the Deccan and Pālas in the Eastern India had been established. That played a magnificent rôle in the glorious rehabilitations of art, literature, philosophy, culture and commerce. Uddyotanasūri was a writer of a very keen observation gifted with the same pictorial memory as Bāna, and his knowledge of men and matters was of a wide character as shown by the description of the *Kuvalayamālā*.

The Campū opens with salutations to the great Tirthamkaras on the occasion of whose birth even the gods take part in the great festival, clapping their hands with bejewelled bracelets (*manu-valaya*, 1-2). The personified beauty mentioned as *māhava-sirī*, *gumha-lacchī*, *pāusa-sirī*, *saraya-lacchī* and *hemamita-sirī* is full of beautiful expression not found elsewhere (1-9-14).

There is a reference to gold of highest purity (*jacca-suvanna* = *jātya-suvanna*, 2-2). Whatever impurity or dross was contained in the gold brought to the goldsmith was removed by the latter by subjecting it to different processes of testing it on the touch-stone (*kaśa*), cutting (*cheda*), heating under regulated fire (*tāva*), beating out into flat sheets (*tādana*), filing the sheets and the same process of beating it into a different shape, giving it a shape of round bar and dividing into several parts for final testing (*vihadana*). The purest gold (*jacca-suvanna*)

¹The late lamented Dr VASUDEV SHARAN AGRAWALA, in whom I had an intimate friend and academic associate for over thirty years, was a versatile Indologist, and his *Cultural Study of the Harṣacarita*, published by the Bihar Rāshtrabhāshā Parishad (Patna 1953), in Hindi, has proved a pioneer study and a model in the field for a number of subsequent monographs. As he had always a keen eye for the cultural data, he was very much attracted by the *Kuvalayamālā* of Uddyotana. I earnestly requested him, therefore, to spare some time to study the *Kuvalayamālā* and shed some light on its cultural aspects. Despite ill health, he sent these notes to me, which are of immense value for a student of cultural history of medieval India, especially in its western parts. The Notes were dictated by him, and what reached my hands was the first typed draft. Due to indifferent health, he could not spend more time on their revision. I retyped them for the Press. If some different opinions are there between my views and these Notes, I should submit that we had no occasion to discuss them, and the scholars may take them for what they are. My sincere thanks are due to the departed soul. What pains me, however, is that Dr AGRAWALA did not live to see these Notes in print (a n u).

was styled as *dohdahī* in Persian. In India it was called *Bārahvānī* (*bārahu varnīya*) as in *Dravya-parīkṣā*, 17 (Jodhpur 1961) of Thakkura Pheru, i.e., gold refined to the twelfth degree which was regarded as the standard gold (*bhūttikanaka*). In the pre-Muslim period, the highest purity was of sixteen degree, and such gold was called *śoḍaśa-varnaka* (*Kāvya-mīmāṃsā* of Rājaśekhara, Śaka 900, chapter 17) which must have been the *jacca-suvanna* of Uddyotanasūri. We also find reference to *śoḍaśa-varna* gold in the *Mānasollāsa* (*yat sūt śoḍaśa-varnākhyam koṣe sthāpyam tad eva hu*, 12 398, Mysore ed. p. 797) from which was derived the Hindi word *solaha vānī* which in Rājasthānī became *solamo sono* referred to as *solen* in the *Jñāneśvarī* (1290 A.D.). For more details see my article 'The highest purity of gold in India', (*The Journal of the Numismatic Society of India*, Vol. 16, pp. 270-74). This seems same as the *śrṅgī kanaka* mentioned in the *Kādambarī* (§ 85).

On page 29 occurs a list of peoples in a country in which persons are born i.e., Saka, Yavana, Barbara (the Negro tribe), Kirāta, Khasa, Pārasa (the Persian name given to the Sassanian rulers upto their extinction by Muslims in the 7th century and continued even later), Bhilla, Muramda (a branch of the Saka which the author must have borrowed from some *varnaka* list, since there were no Muramdas left in the 8th century A.D.), Odda, Bokkasa (a mythical tribe called Bhokas in medieval Hindu literature), Śabara, Pulimda and Singhala.

On pp. 318-412, Uddyotanasūri gives the names of a number of Kathās and their authors, in Sanskrit, Prākṛit and Apabhramśa, i.e., Padalīpta and his *Tarangavati*, Hala (Śālahana) and his *Kosa*, the club of poets known by the term *Chappannaya*, *Bṛhatkathā* of Guṇādhyā, Vyāsa and Valmiki to whom we owe *Bhārata* and *Rāmāyana* that was the usual practice of all writers like Subandhu, Bāna, Dandin, Hariḥhadra, Svayambhū etc. We are able to know the names of about fifty works including romances. Dr. A. N. UPADHYE has dealt with these in his paper entitled 'Works and Authors referred to in the *Kuvalayamālā* of Uddyotanasūri' submitted to the A.I.O.C. Session at Gauhati. There is an important reference to a story book named *Supurisacarīya* written by Devagupta of the Gupta dynasty.

The poet mentions five kinds of Kathās (45) *Sayala-kahā*, *Khamda-kahā*, *Ullāva-kahā*, *Paritāsa-kahā* etc. His discussion on the nature of the different Kathās according to the metres, topics, serious or humorous, and style of writing is very enlightening and shows the richness of Kathā literature during his time. It is noteworthy that the topics of these were cast into the mould of the Rāsa literature that carried forward the Kathā sāhitya in Apabhramśa, Avahatī, Old-Gujarātī, Old-Rājasthānī, etc. and later in Avadhī, Brjā-bhāsā and Rājasthānī languages. It is a fascinating subject worthy of classified investigation.

It was customary with the poets beginning from Kālidāsa, Bāna etc. to prefix their narration with an account of *durjana-rudā* and *sajjana-prasamsā*, and Uddyotanasūri too has done the same at some length. Kālidāsa gives it in the minimum way, while Gosvāmi Tulasīdāsa at much length. Uddyotanasūri gives *durjana-rudā* in nineteen lines and *sajjana-prasamsā* in fifteen lines. Several of the epithets of this topic were common, so, in that, he has followed a conventional description of *varnaka* nature.

On page 7, § 13, we find an exhaustive description of the Madhyadeśa which closely follows in spirit and word the description given in the *Mūla-sarvāstivāda-vinaya* of Sanskrit Buddhism. A bunch of architectural terms is available (7 § 14) *tumga bhavana*, *mani-torana*, *dhavala-dhaya*, *mani-skhara* in the description of the city Vinīyā. There were usually eightyfour market places in a medieval town of which a list is given in the *Prthivīcandracarita* (Sam 1161 [?], but here [§ 15] some names of shops according to articles displayed in them is given, i.e., 1) *kumkuma-kappūra-agaru-mayana-abhivāsa-padavāsa*, 2) *elā-lasamga-kalkolaya*, 3) *matīhala-sinanna-rayana*, 4) *netta-juyala*, 5) *vasana* (= cloth), 6) *vidāo*, 7) *samkha-valaya-kāya manya*, 8) *sara-sarāsana*, 9) *samkha-camara-ghamīā*, 10) *vihā-osahto*, 11) *smeha-nirantara-bahu khajya-pejja*, 12) *haliddī*, 13) *surū mahū-māsāo*. Thus Uddyotana has in his view a complete form of a medieval market place with the number of lines full of different commodities on the basis of which was compiled later on a list of 84 *cauhatas*.

There is (9 § 20) a reference to *abbhamtarovattihāna-mamdava*, Hall of Private Audience, corresponding to *bhuktāsthāna-mandapa* of Bāna, or Darvar khāsa of Mughal architecture. There (9 20) is a reference to *vettalayū padihārī* which throws light on the Mathurā railing figure (No. 2) in the Mathura Museum showing that such attendants actually existed in royal palaces. Later (11 15), there is a reference to *bāhrovattihāna-mamdava*, the Hall of Public Audience, to which all people were admitted and which was known as Darwāre Ām in Mughal times. That was also known as *sarvāvasara* (= *sarvāvasara*) in Apabhramśa texts. On page 11 21 there is a clear statement that the king, after dismissing the public Durbar, entered the private apartment of his palace known as *vāsa-bhavana*. At 12 1 there is a reference to *kovahara* (= *kopa-grha*). On page 12, line 11, there is a reference to *svannaddha-sahassam*, five hundred of Suvarna. At 12 27 there is a reference of Mahākāla Siva of Ujjain which had a crowd of *joya-joyanī-siddha* and of those who were proficient in Tantras and Mantras. This is a welcome reference to Mahākāla about a century and half later after Bana's *Kādambārī*. The description given by Uddyotanasūri is much more detailed about the bloody offering and sacrifices and use of wine and the skull of human beings and Vetala-sadhana carried on in the temple.

On page 14 § 34, there is repetition of gods mentioned at 2 23. At 14 13-7, there is a Stotra of Rāyasirī Bhagavāī describing her beauty and ornamental glory. On p. 15 18 there is again a reference to *bhoyana mandava* and *abbhamtarovattihāna mandava*, and further at 16 18, there is again a reference to *bāhrovattihāna-bhūmi* which are already mentioned. There is also a reference to *rayana-vinunnaviya maharīha-sihāsana*, i.e. the *smhāsana* of the king, also called Indrāsana. On the same page a graphic account is given of Rājasabha which included Mamtino, Mahānarimda, Mahāvīrā, Mahāvejja, Mahābambhanā, Mahākaino, Mahāsenāvaino, Mahāpurohuyā, Vāravilāsīnīo and authorities on different subjects of learning of which the list is given. At 17 24 there is a description of festivities, and at 18 26-8 there is a reference to cast fabrics and coins. At 20 28 there is a reference to *āvānaya-bhūmī* and again to *bhoyanattihāna-mamdava* and *atthāna-mamdava*.

An important topic during early medieval times was the education of

princes We have a detailed description in the *Kādambarī* of the education of Prince Candrāpīda The description presented by Uddyotanasūri is no less important The prince was sent under an auspicious star to his *vijā ghara* (21 14) The prince spent twelve years in receiving instructions from his Teachers The author has given a list of 72 *Kalās* (*kalā-kalāve*, 22 1-10)

At page 23 22 f there is an enumeration of 18 kinds of horses, e g, 1) Māla, 2) Hāyanā, 3) Kalayā, 4) Khasā, 5) Kakkasā, 6) Tamkā, 7) Tamkanā, 8) Sārīra, 9) Sahajānā, 10) Hūnā, 11) Semdhavā, 12) Cittacala, 13) Camcalā, 14) Pārā, 15) Pārāvayā, 16) Hamsā, 17) Hamsagamanā, and 18) Vatthavvayā Further, there is a very important reference of three kinds of horses named Vollāha, Kayāha and Serāha These were Arabic names of horses introduced by Arab Horse-Traders The first mention of Vollāha is found in the *Samarūccakalā* of Haribhadrasūri in the beginning of the 8th century A D The Arab traders entered into very good relations with the Rāshtrakūta rulers who depended on them for the supply of the horses Gradually the names of Indian horses as given by Bāna and Dandin were taken from the market terminology, and they were replaced by Arabic names until the author of *Mānasollāsa* and Hemacandra in his *Abhidhāna cintamani* completely left out the Indian names and replaced them by the Arabic terms Hemacandra was so ignorant of their origin that he considered them of Sanskrit origin and has treated them in his Sanskrit commentary (See my article Indian Names of Hoses [?])

Page 33, § 70 The Puspakarandaka Udyāna at Kosambi is elaborately described as of a Varnaka type Page 35, § 74 it is an important passage describing an assembly of followers of the different religious schools discussing from the point of views of sorrow, although the names of those schools are not mentioned only their several views are given In this context a list of hells is also given

On page 55 11 f, there is a description of poor home (*anaha mamdava*) in the city of Mathurā In its population there was a sprinkling of disabled persons leprosy (*koddhie*), suffering from leucoderma (*valakkha*) tuberculosis (*khariyae*) extreme poor (*dīna*), extreme helpless (*duggaya*) blind (*andhala*), lame (*pamgula*) slothful (*mamdula*), hump backed (*madaha*) short in stature (*vāmana*), clipped or cut nose (*chuma nāsayā*), clipped ear (*toḍiya kama*), cut lips (*chumotīha*), scorched (*tadiya*, better *tanuva*) a parasite (*kappadiya*) and several classes of mendicants The invaders of the orphan home exchange their views as to which sin may be washed at which holy place Some one said that the sin of leprosy could be washed out at Varanasi Another said that it could be done better at the Sun temple of Mulasthana (mod Multan) Another one said that six months stay at Mahakala would wipe this sin Another said even long accumulated sin could be washed at Aksaya vata of Prayaga Some said that even the most horrible sin of killing one's father and mother could be cleaned at Gangāsamgama, i e, at the holy confluence of Ganges with the sea and paying homage to the deity Bhairava Bhaṭṭāraka there

Page 56 27 There is a description of the holy city of [Vānaraśī, in the territory of] Kashi where, among other subjects, there was provision of the teaching of *Arthaśastra* of Kauṭilya (*Cānakka saitham*) Uddyotanasūri does

not mention by name any other text except the treatise of Cānakya which shows that the *Arthashastra* of Kauṭilya was existing and formed an important subject of study by young men at the educational centre at Varanasi

Page 57 13-15 There is an expression of views about the relative importance of Trivarga consisting of Dharma, Artha and Kāma in which emphasis is laid on Artha, according to individual precipitation, adding that wealth should be earned even by crooked means It was a topic on which the political thinkers usually express their opinions

Page 57 27 There is a vivid description of a commercial prosperity of the city of Pratiśthāna where rich merchants earned plentiful of gold and jewels

Page 58 32. There is a reference to *racchā-caukka* or Police posts which were like defence citadels garrisoned by soldiers and were a common feature of medieval administration Thāne These were also known as *gulma-sihāna*, the garrisoning contingent of the government, in Gupta administration and found in *Mrcchakaṭika* In the medieval period, the *rakṣā-cātusṭhika* had come into existence and is recorded in the inscription of Vastupāla and Tejapāla (*Tejapāla-praśasti*, about 1225 A D) According to Malika Muhammad Jāyasi, Allauddin also continued this practice of establishing defence posts (*thāne*) along the path of his marching army which suggested the means of his occupations Abul Fasal in the *Am Akbari* also refers to this practice in the time of Akbar (*Am Akbari*, BLOCHMAN'S Trans, Vol I, p 369, foot-note) The words *thāne* and *chauki* are still current terms in Hindi languages, sometimes used together as an instance of poly-glottism showing that the origin of the word *sihāna*, which is also used by Kauṭilya, proceeded by *cātusṭhika* to denote this meaning

Page 59 4 There is a reference to a *gūjjara-pahūya*, that is, a traveller of the Gujjara clan which seems to be one of the earliest references to the Gūjjara settled down in the region of south Rajasthan and Gujarat

Page 59 5 This is a Dvīpadī a new metre is availed in Prākṛit in which the first and the second line agree in *tukānta*, and each line consists of 24 moras with a *ya* at 13 and 11 moras which correspond exactly *Dohā-chanda* of Apabhramśa and Hindi languages

Page 62 5 There is a reference of Pallī, which was a forest settlement, and to its śabara chief, the description being partly modelled after Bāna's *Harṣacarita*

Page 63 § 124 The author has given specimen of spoken dialects as used by the village people In line 22 there is a reference of Kāpālīka sect as a means to get rid of sins The details of this religious practice are not given, but it appears to be quite familiar It implies the assumption of Śaiva practice of eastern character and roaming about the country visiting great teachers and centres of pilgrimage There are references to Kāpālīka mendicants in contemporary literature In line 24 there is a reference to Jyestha Mahā-mahattara who was placed in charge of all the Drangas, or defence posts, in that area The word is very often used in the *Rājataranginī* of Kalhana to denote an institution which was common in the North-west Its mention by Uddyotanasūri is significant as showing its extension to Rajasthan area

Page 64 § 127 There is a description of the capital city of Takṣila which

seems to have been resounding with its fame during the 8th century, about 150 years after the visit of Yuan Chuang who found it in flourishing condition. The *Kuvalayamālā* describes Taksila with its deep mote (*parikhā*) and high city-walls and as a centre of Jainism where the Samavasarana of the first Tīrthamkara was being held.

Page 65 13 f. This is a brilliant description of a Sarthavāha taking his caravan, or a trading expedition, from Taksila to Sūrpāraka which was the biggest sea port. Here there are two motifs well-known from Gupta time, firstly, relating to the ardent desire (11 5 f.) of a young son of a rich merchant to earn wealth by his own diligence. His father at first dissuades him from undertaking the journey saying that there was wealth enough in his house to last for several generations, but, in the end, allows the young man to travel to foreign country for earning wealth. The second motif is the description of the caravan consisting of an army of horses and wheeled vehicles for transport of merchandise. In Sūrpāraka he sold away the excellent horses of the northern breed which he had brought with him and earned large profits thereby. At Sūrpāraka there was the merchant Bhaddasetthi whose wealth lasted for several generations, and there was also a guild of local merchants. It was their custom to hold a reception in honour of merchants from outside and to learn from them the country of their origin, the destination, field of trade, the nature, value and volume of commodity in which he is interested and all such matters relating to his business. It was the ancient and traditional custom of the great emporium city of Sūrpāraka which was also a flourishing sea port for oceanic commerce with the western world. He was offered essence, betel leaf and perfume as a mark of honour.

An interesting record is preserved here (65 27 f.) of the conference of the merchants relating to the conditions of their trade. The topic was the countries visited and the goods brought on return journey. One said 'I went to Kosala with a troop of horses. The king of the country gave one she elephant-calf equal in value to my horses.' Another said 'I went to Uttarapatha with a load of betel nuts, and I bought horses out of the earned money profits.' Another said 'I went with pearls to the eastern country (probably Assam) and brought fly-whisks.' Another said 'I went to Dvarāvātī and brought conch-shells from there.' Another said 'I went to the coast of Barabarcum (a region along the sea-coast of Sindh) taking fabrics with me and brought superior pearls (probably of Persian gulf) and ivory (of African origin).' Another said 'I went to Suvāna dvīpa (Sumatra) taking flowers of the Palāsa tree (*Butea frondosa*) and brought gold from there (contemporary with the Śaileन्द्रa emperor of Sumatra and Java).' Another said 'I went to China (Indo China) and Mahacīna (great Chinese mainland) taking buffaloes and the naval deer and brought from there two kinds of fabrics named *gangapaṭṭa* and *netrapaṭṭa*. This information is important, and *Gangapaṭṭa* seems to have been a special kind of silk manufactured for export to India which was here famous under the name of *cīnāmśuka*. It seems to have been white silk known in India as *gamgūjul*. The other fabric known as *Netrapaṭṭa* is a colour-silk mentioned for the first time in the *Raghuvaṃśa* of Kālidāsa (7 39). Bana mentions Netra about 150 years

before Uddyotanasūri, and it appears that Netra was a special kind of figured and coloured silk which according to Śāṅkara was synonymous with *prṅga*. It is now information that figured Chinese silk was given the new trade name of Netra in India (See *Harsacarita A Cultural Commentary* [in Hindi], pp 78-9 and 149). Somadevasūri (959 A D) refers to Netra as a superior silken fabric that was in use in the Rāshtrakūta empire. The *Varnaratnākara* of Jyotirīśvara Thakkura (about 1400 A D) mentions two kinds of Netra cloth mostly according to their different colours. Jayasī (circa 1528 A D) mentions Neta as a superior silken fabric used in the royal houses. Another said 'I went to Mahilārājya, the kingdom of women, taking men with me and brought gold in exchange'. Mahilārājya was a name applied to several kingdoms, but this was probably the state of Kerala in South India ruled by amazon chiefs. Another said 'I went to Ratnadvīpa with leaves of the Nimba tree and brought gems from there'. The above is a graphic cross section from the commercial life of India during the 8th century drawing a picture of trade from China to Barbaricum and from Taksila to Sumatra within which brisk commerce was maintained and valuable goods were exchanged by international merchants.

Page 66 28 *siyhan jattā* is a Prākṛit rendering of the Sanskrit *siddha yātrā* that was applied to sea journey including going and safe return. This had become a technical phrase in medieval literature.

Page 67 1-3 Details of preparation for sea-voyage are given which include the following items relating to preparatory ritual and the equipment of the ship: i) arrangement of boats or ships (*jānavattāmi*), ii) loading of merchandise (*bhāndāmi*), iii) bringing together other sailors (*niyāmajā*), iv) calculation of the duration of the journey both outward and inward (*ganijae diyaham*), v) fixation of the date and time of departure (*laggam*), vi) observation of portends whether favourable or vice versa (*nirūvijamti nimittāmi*), vii) making announcements about the journey (*kīramti avasūto*), viii) prayers to proper deities (*sumariyamti iśhadevae*), ix) feeding the Brahmins (*bhūnyāvijamti bambhane*), x) paying respects to select persons (*pūvijamti viśṭṭhāyane*), xi) worshipping of deities (*accijamti devae*), xii) arrangement of sails (*sovijamti sejavade*), xiii) raising of the mast (*ubbhijamti kūvākhambhae*), xiv) fitting the furniture for sitting and sleeping (*sayane*), xv) collecting loads of timber for plank and fuel (*kaṭṭha-samcae*), and xvi) filling the containers with fresh sweet water (*jala bhūjane*).

When the ship was to take off auspicious musical instruments were sounded, conch-shells were blown, auspicious songs were sung, Brahmins muttered the *āsīsā*, and thus in the sound of invocation and *jaya jaya* the ship took off its voyage, the sails were unfurled, the ropes and riggings were pulled up, the oars began to be operated, the helmsman took observations, the ship fell into its course, favourable winds began to blow thus the ship started its journey being tossed on the high sea waves.

The ship reached to its destination. It touched the landing, and the merchant got on the coast. It was then the custom to pay a visit to the king by making suitable presents, while obtaining from him his consent or tacit charter to trade in his territory. They paid all the customs, charges and taxes (*ditṭho rā)ā kao pasāo*). In the trade of precious stones and gems, it was customary not

line 18 there is a reference to the holy mountain Śatrumjaya which seems to have become a famous religious centre before 779 A.D. when Uddyotanasūri was writing

Page 82 30 Here is a list of religious establishments of different denominations as Mantra-jāpa-mandapa, Brāhmana-śāla, Rudra-bhavana, Dhārmika-matha, Home of Kāpāhikas, Holy platforms of Yaksas, Nāgas etc., Brahmanical songs were sung in *āsati*, Jinagrha, Buddha-vihāra or Buddhist monasteries, Shrine of goddess Kottavī, Temple of six-headed god Kārttikeya and temple of other deities. In this list mention of Kottajjā-ghara is most important as Kottavai was the most ancient goddess of Tamil land whose worship is spread towards many centres in North India upto the Himalayas where, at Kottal Garh, in Almore District, there was a shrine dedicated to her. She is mentioned in Bana's *Harsacarita* as a nude woman. According to the *Vāmana-purāna*, Kottavai was the name of ancient Goddess at Hingulas in Baluchistan who was later on renamed by Scythians as Nani and by the Hindus Carikā during the Gupta period. It is gratifying to note that Uddyotanasūri refers to the shrine of Kottavai [Kottajjā]. In the *Deśināmamālā* (12th century) Kottā is given as the name of Pārvatī (2 35) which seems to have been due to a later religious synthesis of Goddess' name.

Page 83 3-9 Here is the description of the house or the sleeping chambers of young ladies which were beautified for the reception of their husbands. The select items in this list are as follows: cleansing the dust from the painted walls *citra śāhikā* (*papphodesu citta-bhūti*), dropping pieces of Karpūra in *madirā*, arranging pendant garlands in the houses, painting scroll designs on the floor (*koṭṭime pattalayāo*), arranging of flower-beds, burning of incense pots, placing the pet birds in the cages (*janta-saunae*), prepare clusters of *nāgavallī* leaves in their cases, filling camphor sticks in boxes (*kappūra phudā-samuggae*), placing of Kakkola globules, spreading of coverlets and seats in the *jāla-gavāksa* (air-l windows), putting on the *śrngāṭaka* and *valokkhala* necklaces and round earrings ornaments, lighting of lamps, collecting wine on the drinking tables, dressing the hair and pouring the jugs, handing over the drinking cups, and arranging of eatables by the side of the beds.

Page 87 14 There is a reference to Khadga-vidyādhara, the other classes being Malā-vidyādhara wearing garlands, and Gulikā-vidyādhara, wearing necklaces of beads as depicted in an Ajanta painting.

Page 87 20-28 Here is a vivid description of the intellectual and spiritual life in the Āśrama of a Jaina Muni, somewhat similar to that in the hermitage of Divākara Mitra described by Bāna in the *Harsacarita* where scholars studied, devoted and held controversies, disputations and exchange of views on several points of religion and philosophy. A similar atmosphere is envisaged by Uddyotanasūri writing a century and a half after Bāna. He gives a list of twentyone methods of study and discussions and approaches to the tenets of religion and philosophy, e.g., self-study, teaching, reflecting, resolving doubts, exposition by those who had grasped the meaning, listening to the texts after reciting them, composing new poems or Stotras, practising meditations and attending to the service of teachers, learning of rules of Vinaya, observing of

of Uddyotanasūri the distinctive signs (*lamchana-lamchya*) of Tirthakaras (line 11) had come into existence. They did not exist on the image of the Kushan period but appear to have been introduced in the religion and art of the Gupta period.

Page 128 17-8 There is a reference to a Śābara and his wife who knew the *desi-bhāsā*, probably a reference to the dialect of the Śābaras. There is also a reference to Patra-śābaras or Parna-sabararas who were foresters living in much greater wilderness.

Page 132 1-3 The special cult-practices and beliefs in Mantras amongst the tribes of Pulindas, Kāpālīkas, Mātangas, Raksasas, Vānaras on hilltops and forests formed part of the Sabaravidyā. This was a cult involving occult practices like the muttering of sabara Mantras and uttering the same through the ear (133 5). It appears that during the 8th century, in the time of Uddyotanasūri, Jaina occult religion and mysticism brought into close touch such practices as Śābaravidyā of which Vidyādhara godlings were considered medium of transmission (133 9-10). The shrine of Rsabhanatha became a centre for performance of *sādhanā* and for the perfection of Vidyās.

Page 134 32-33 f There is a description of a caravan with a large number of camels, bullocks, horses and donkeys. It had come from Vindhyaपुरी and was going to Kāñcīपुरी.

Page 135 6 There is a reference to Vijayā Mahāपुरी which was situated on the sea shore and the same as Nagārjuna Kunda, the famous capital of the Ikshvāku kings as stated in their inscriptions. It seems to be a historical fact that the monument of Vijayāपुरी stood intact and the place enjoyed wide celebrity. The leader of the caravan was one Vaiśramanadatta. There follows (lines 27 f) a description of the attack on the Sārtha and its plunder by wild Bhīllas.

Page 150 17 f & 151 1-5 There is described an educational institution (*mahatam madham*) which included students from Lāta, Karnātika, Mālava, Kannuja, Godāvarī (Nasik), Mahārāstra, Saurāstra, Srīkantha (Thaneshvar) and Sindha. The courses of study comprised Vyākaraṇa, Buddhism, Sāmkhya, Nyāya, Anekānta or Jaina and Lokāyata or Carvāka philosophies. At another place (151 6-11) the prince came across persons who cultivated the seventy-two arts and sixty-four sciences, such as, Nimitta, Mantra, Yoga, Añjana, Black magic, Dhātuvāda, Yaksīnīśiddhi, Military Science, Yogamālā, Yantramālā, Jyotiṣa, Rasabandha, Rasāyana, Metre, Vṛtti-nurukta, Patraccheda etc. Further (12 f) there is a caricature of the fattened Vedic students (*dalvattā caṭṭā*) committing to memory the Vedic texts, who were of robust, sturdy body with developed muscles, living by rough exercises a care-free life and were of violent dispositions. And they were a set of fools (*vijyā-vinnāna nāna-vimaya-virahyā*) and bereft of upright morals (*para jivāi-damśana-manā*).

Page 152 24 ff Here we have a specimen of eighteen Deśī dialects spoken in 1) Region of Godāvarī (Nasik), 2) Madhyadeśa, 3) Magadha, 4) Antardvī (region between Ganges and Jumna), 5) Kīra (Kullu Kangra), 6) Dacca, 7) Sindhu, 8) Maru, 9) Gujarat, 10) Lāta, 11) Mālava, 12) Karnātika, 13) Tāpti, 14) Kosala, 15) Mahārāstra, 16) Āndhra, 17) Khasa, and 18) Pārasa. These different idioms of speech were spoken by the shop keepers in the market.

place of Vijayapurī which was thus a big cosmopolitan town where merchants from all over the country displayed their goods. This reminds us of Ujjainī where the citizens knew the languages and scripts of many countries as stated by Bāna in the *Kādambarī* (*sarva-deśa-bhāṣā-lipiyñā*)

Page 157 2 The situation of Vijayapurī is given as south sea coast (*dāhinā-samudda-velā*). Vijayapurī was actually situated on the bank of Krishna [?] a few miles above the sea coast upto a point the river was navigable to big ships which landed on docks. The distance from Ayodhyā to Vijayapurī was mapped out in successive stages and covered in one month and three days (*ekkam māsam tmm vāsāratassa*) (157 11)

Page 160 13 There is a reference to stencil cutting in which a figure of Rājahamsī and the name of prince Kūvalayacandra were reproduced. It was one of the seventytwo arts. The prince Kūvalayacandra himself cut a stencil design of a water pond with *hanisa, sāyasa, cakravāḥa, nahnī, śatapatra, bhramara* and also cut a Gāthā verse on it (169 8)

Page 170 21 f Twentyfour items are mentioned in connection with the marriage of Kūvalayamāla, for instance, pounding of gram, arranging the palace, building high pavilion, colouring of the fire altar (*vedī*), decorating the floor of the interior of the palace, white-washing the wall, making ornaments of gold, sowing of barley off-shoots in wide mouthed pots for decorating the Vedī (as mentioned in the *Harṣacarua* on the occasion of Rājyaśrī's marriage), sewing of Kūrpāsaka garments (as sleeveless or half-sleeved for female body), hanging of buntings and flags, making of beautiful fly-whisks and bundles of peacock feathers

Page 171 1 f There is a beautiful description of marriage festivities, and the author has chosen for it a new metre of the Amrtadhvani type carrying the last part of the foregoing stanza into the first part of the succeeding stanza // 18 f)

Page 173 31 f We have here a conventionalised description of sea as it was visible from the top of the Vijayapurī palace

Page 175 10 Here is a reference to Jaina Śāsana in which the word Jaina has been used for the teaching of religion of the Tīrthakaras. During the 7th century, in the writings of Bana, the terms Jma, Jmendra, Jmanūtha and Jaina were used with reference to Buddha and Buddhism, and the same is the case in the *Amarakośa* and the *Lalitavistara*, etc. It is an open question as to when for the first time the word Jaina was used in its present meaning

Page 185 21 f Here follows a description of two printed scrolls, one illustrating the Jaina conception of Samsāracakra and the other of Bhavāntaras. The Samsāracakra was also painted by Buddhists on a ceiling at Ajanta. It is stated in *Dnyāvadāna* that Bhavacakra was painted in the *dvāra-prakoṣṭha* or the entrance of the royal palace. It is little surprising that the different parts of the painting were explained by being pointed out with a long stick. The Samsāracakra illustrated the three worlds of hell, human world and the world of gods.

In the portion about the various hells, the beings undergoing sufferings were also painted. The figure of a king riding on a horse and going for hunting, then the various animals trembling for fear of impending death, then

a crowd of people making noise to bring the animals together, i e, engaged in what is now known as *hānkā*, then a way-farer captured by the robbers and subjected to various tortures, torments, splitting, hanging, scorching etc. Then, in another portion, were painted the agriculturists engaged in ploughing their field with plough, bullocks with pierced nostrils and with ropes tied round their necks, having ploughs on their necks, and bleeding owing to their having been pricked with sharp pointed whips (*totta*), farmers engaged in tearing the walls of earth and becoming sinful thereby, other house-holders engaged in field operations and undergoing much suffering for their sons and wives, farmers harvesting ripe crops and collecting heaps of pulse and paddy and crushing them with bullocks tied to the middle of the post people suffering from many kinds of diseases like fever, pain and burning, and lying on their cots and meeting their deaths, to gather their mourning servants, wives and friends, coffins (*śava-śa'ana*) being borne by their relatives and the body being cremated on the funeral pyres of wood and grass, bemoaning relatives seated round and setting fire to it, the devoted wife crying and weeping for her departed lover, the old father sitting nearby with tears flowing from eyes and his mother becoming unconscious in a swoon, visit of dear ones in condolences, all the dear ones and relatives going to the water tank and performing the obsequies, a young couple engaged in at-random talk and the young women scratching the earth with the toe and smiling, a young man embracing with deep affection his young wife, a number of congruous poses between the male and the female, birth ceremony attended by auspicious rites and music, parties of dancing and singing men and women taking part in birth celebrations, wrestlers with stout bodies giving demonstration of their art, persons proud of their beauties bearing perfumed ornaments, persons puffed with pride of their high families, persons in the grip of greed, persons although ignorant feigning knowledge and holding scriptures in their hands, persons shooting animals with bow and arrow, a person holding a naked sword and showing feats of swordsmanship, parrots and magpies put in cages for amusement, a pregnant woman thinking of the birth of a son or daughter and experiencing *dohada* and labour pains, birth of a son accompanied by female festivities, a young boy amusing himself with the fight of cocks, male parrots, rams, a young man enjoying the company of young girls and maidens, an old man surrounded by his family, a beggar asking for food, a mendicant clothed in tattered garments, a recluse sitting on a palanquin and invited by the king, a soldier fighting with weapons on the battle-field, a king seated on his throne and surrounded by his feudatories and feeding on five mouthfuls of food offered in a leafy cup by a woman, a man entering the sea to save some drowning relation, a man stealing others' money, a fisherman catching a haul of fish with his net, traders engaged in false dealings and not realising the sinful nature of their actions, persons renouncing the world in a state of detachment these were some of the topics depicting scenes of human life which were painted on the scroll

Then follows a description in 19 verses of scenes of bird and animal life depicted in the painting, e g, fight between lion and elephant (as depicted in the Kailāsa temple at Ellora), fight between a tiger and a wild bull, and killing of a

tiger with bull horns, fight between wild buffaloes, fighting antelopes, a serpent being swallowed by a large monster, large fish swallowing smaller fish, crocodiles swallowing their own species, wounded beasts attacking the other wounded ones, peacock swallowing a serpent, a number of animals making a composite form, one upon another spider caught in the web of another spider, the latter catching an insect pursued by a lizard and the latter caught by a black bird (*sāmā*) which flying in the sky with its feed was caught by a bird of prey, and the latter falling to the ground was caught by a wild cat which in turn was attacked by a wild boar, the latter was being attacked by leopard, and the leopard was attacked by a tiger, the latter instantaneously by a lion and the lion by a wild Śarabha (stronger than a lion and said to have eight feet) The animals, reptiles, insects and birds described as locked in mutual engagements create a very strange atmosphere of their buoyant life and activities, and Uddyotanasūri deserves credit for creating such a motif in a painted scroll in the 8th century A D Then follows a description of the various hells depicted in the painting on cloth (p 189 18-9) There is given also a description of the Svargaloka or the heavenly abode of Devī, Devakumāra and Indra seated in the Āsthāna or Saudharmasabha (p 189 32-3, p 190 1-19)

Pages 190 ff Here we have a description of the second Citrapata It was a painting depicting the city of Campā with its people, houses, citizens, beautified with bejewelled ornaments, market places, its rich merchant and his wife and detailed account of one's *bhavāntara* or past life

Page 191 28-32 Here is a reference to various Siddhis practised in medieval times, for example, Dhātuvāda, Añjana-siddhi, Bila-pravesa, Mantra-siddhi, Devatā Ārādhana The Añjanasiddhi conferred the occult power of seeing treasures (*mahānu dhāna*) We get some details about Dhātuvāda (p 195), i e, the art of making artificial gold, being practised in a secluded part of the Vindhya forest It is said that the red colour of flames of the fire indicated the making of copper, yellow of gold, white of silver, black of iron and colourless of bronze Others thought that its true technique was an unknown secret If the fire is of lower heat, lead was produced, but if the heat became excessive, then granular gold (*phusṭanam kanayam*) was manufactured If the fire was of moderate heat, the metallic contents of the crucible (*nīṣṭā*) just drained in liquid form If the flame was greasy, the contents would turn black After putting the requisite content in the crucible, some kind of herbal powder (*cūma-joga*) was added It is said that the assembled Dhātuvādins or alchemists (*keniyāgāra*) were failing in their attempt Prince Kūvalayacandra tried his own knowledge and succeeded in the making of gold It appears that one of the epithets of the Dhātuvādins was Narendra, meaning a master of charms or antidotes The word is also used in this sense in classical Sanskrit literature Dhātuvāda is also called Narendra-kalā (*narinda-kalā*, 197 16)

Page 199 Here is described Yuvarāja-abhiseka-mahotsava when the city of Ayodhyā put on gala appearance by means of beautifying streets, sprinkling of scented waters on its roads, hanging of flower-garlands, putting up golden gates, adorning the palace, decorating the floor in front of the entrances, making paintings on the walls of the public audience (*cittiyamū rā a-sabhāo*), making

offerings on the cross roads, beginning dramatic performances, hoisting of the lion banners (*siṅghavadae*), installing canopies (*camdoyave*), cloth pieces were being torn in proper pieces *pāṭi* for being wrapped round the post, pendants like the Katisūtra ornaments were hung from the ceilings of doorways and walls of the houses, the great jewels were being taken out and put on show in the treasury, the pearls-strings were hung as festoons, so also were hung the flower-pendants. In the Āsthānamandapa was placed a big royal throne which was occupied by prince regent Kuvalayacandra and decked with golden pitchers studded with many kinds of jewels and covered with golden lotuses (*kanaya-pauma-ppihūnām*)

Page 201 26 There is a reference to Kanakasilā engraved with the doctrines of a Dharma which was offered to the king by the Kuladevatā of the Ikśvākus

Page 203 20 f There is a detailed description of about 60 doctrines of different religious sects and schools of philosophy that had developed before the time of Uddyotanasūri, for example, Agnihotra, Gomedha, Bhrgupātana, Guggula-jvalana, a Paśūpata sect, Pāmdara Bhikkhu, an Ājīvaka sect (also mentioned in the *Pañcatantra*), abstaining from all kinds of dairy products like milk, curds and clarified butter, Sāmkhya who believed in the twentyfive categories including Īśvara known as Pañcaviṃśati Sāmkhya in the *Lingapurāna* and *Matsyapurāna*, Leśyādharma (blue, yellow and white), living on wild fruits and putting on bark garments like the Rsis of old. This list of different sects of Uddyotanasūri's may be compared with the lists given by Bana in the *Harsacarita* (Books 5, 8)

Page 217 11 Here is a reference to the city of Kākandī which was a pair word with Mākandī

Page 233 7 There is a mention of a young painter bringing a cloth-painting on which was depicted the portrait of the daughter of the king of Ujjayinī (*paṭṭe līhṇā citta-puttalīyā*). The painting was marked with the purity of lines, richness of colours, according to different compositions, beautiful stripling or seedling to show the effect of surroundings or high and low surfaces and right measurements and representation of different lines of painting like *sādrśya*. In the *Citrasūtra*, *rekhā*, *varna*, *vartanā* and *bluṣana* are mentioned as four qualities of a good painting (*rekhām praśamsānty ācāryā vartanāṇi ca vicakṣanāḥ/strīyo bluṣanam icchanti varnādhyam itare janāḥ!*) A motif of a princess of a Citrapata was popular in medieval literature and also found in the *Tilakamañjarī*

Page 247 27 f Uddyotanasūri has introduced the Mahāmāmsa motif and created an atmosphere of the Kāpālika Dharma. That was an age in which it was predominant from Bengal to Rajasthan as also painted in the works of Bhavabhūti. Uddyotanasūri gives his comments from the Jain point of view that the Vetāla and Piśāca as Vyantara classes of Devas did not eat flesh and blood but enjoyed it like playful children. This can hardly be said to be satisfactory, and it would have been better if the author had refrained from depicting such hedious picture in his story at all.

Page 249 19 There is a reference to mineral colours used in painting and made from the powder of stones of different colours. Such mineral colours

were used in the wall paintings of Ajanta and also at Ellora during the 8th century. Perhaps Uddyotanasūri was working on facts as had reached his ears. There actually was in the erstwhile state of Shakti in Madhyapradesh a place named Rsabhapura which is mentioned in the Āranyakaparvan as a place of pilgrimage and visited by many persons to which the Pāndavas also went with their teacher. It is probable that the place was notorious for its Kāpālika practices.

Page 251 24 Here is a motif of a magical sword being exposed from inside the earth as in the case of Puspabhūti in the *Harṣacarita*.

Page 256 31-2 ff Here is a mixed list of 25 gods and godlings of all religions. These were worshipped and propitiated to obtain favours. The list includes Govinda (Nārāyaṇa), Khamda (Skanda), Rudra, Vyantaradevas, Ganādhipa (Ganeśa), Durgā, Yaksa, Rāksasa, Kimpurusa, Gandharva, Mahoraga, Candra (moon), Tāraka (stars), Udu, Graba, Āditya (sun), Nāga, Udadhi, Suparna, Agni, Vidyut and Indra.

Page 261 7-8 Here is a reference of various processes of heating and firing of base gold to convert it into gold of the highest purity called *jaccasuvanna*, the same as *sodaśa suvarna* of Hindu period.

Wedding ceremony, Pleasure Sports and Diversions, and Kūvalayamāḷā Duly Enlightened	170 4—180 12, *65 36—*66 31
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vi) Kūvalayacandra Starts Back for Ayodhyā

Kūvalayacandra etc for Ayodhyā with Auspicious Omens and Meet a Monk	180 13—185 6, *66 36—*67 34
Saint Bhānu's Autobiography and Enlight- enment Through the Paintings of Samsāra cakra	185 7—194 33, *67 35—*69 4
Kūvalayacandra Obliges Alchemists	195 1—198 5, *69 4—26

vii) Kūvalayacandra in Ayodhyā

Kūvalayacandra Jubilantly welcomed in Ayodhya and Dṛdhavarman's Selection of True Religion	198 6—203 21, *69 26—*70 42
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PREFACE

To the Edition of the Sanskrit Text

The text of the *Kuvalayamalā kathā* of Ratnaprabha sūri is based on the following material

C-This stands for the printed edition of the *Kuvalayamalā kathā* edited by Śrīmac *Chaturvijayamuni*, published by Śrī Jaina Atmananda Sabhā, Bhavanagar, Śrī Ātmananda Granthamālā, No 54 and printed at the Nirnayasagar Press Bombay 1916, Crown pp 10 250 It is carefully edited, prose and verses are neatly separated and presented, proper nouns are put in black types, and additional punctuation marks like the comma dash, sign of interrogation and interjection etc, which are quite helpful in understanding the text, are introduced Verses are numbered group to group wherever they come In places where the readings are obviously obscure fresh ones are proposed in brackets, round or square, and in doing so, the editor claims the original Prakrit text is consulted in different contexts The editor would prefer the name Drdhavarma, though the Mss indiscriminately write Drdhavarma or Drdhādharma He suggests that the opening expressions, 'namah Śrī Hri devatayai etc to Om Arham' belong to Ratnaprabhasūri himself, and that is highly probable

In preparing this Bhavanagar edition, it is stated that the following three Mss were used, and now and then important readings from them are noted in the foot-notes Their readings are also adopted in this edition, and they are indicated as below, their description being taken over from the Preface of C, p 9

CK It belongs to Panniyāsa Śrīmat *Śabdhvijaya*, it contains 28 leaves, and it is written in Samvat 1466 [57=] 1409 A D

Ckh It belongs to Śrīmat *Kantivijaya*, it contains 73 leaves, and it is written in Samvat 1961 [57=] 1904 A D

Cg This was secured through Panniyāsa Śrīmat *Anandasagara* from the Bhandāra at Stambhanapurī or Cambay, it contains 42 leaves, and it is written in Samvat 1487 [-57=] 1430 A D The concluding passage runs thus

एव श्लोक ३८१४ पर नया किमपि किमपि स्तोक बुद्धविद्वजनादिक मुक्तमस्तीति ज्ञेय सर्वे । सवत् १४८७ वर्षे भाद्रपदमासे कृष्णपक्षे एकादश्या तिथौ बुद्धवारं मालवप्रदेशेऽर्जुन शीगोरीसगराद्ये सौम्ये उरामासे पूज्य प्रभुमहाराजपुत्रेणसोममुन्दरसुरिस्तच्छिष्यपण्डितहर्षमूर्तिगणियोन्मवावकाशं बुद्धलयमात्रं चरितं थाद्वयधनं किञ्चित्निवृत्तम् ।

It is clear that this shows abridgement in descriptions here and there

P This is a paper Ms, so kindly lent to me by Muni Śrī Punyavijaya (camp Ahmedabad) It is well preserved only in some corners and in the middle of some folios, it is bored by white ants It measures

12 5 by 4 25 inches and contains 54 folios written on both sides, the first page being blank. Each page has 16 lines and each line about 78 letters. The Devanagari hand is neat and *padmātras* are used. There is a square black spot at the centre and black margin on all the four sides of a page with border lines on the right and left. Here and there red chalk is used to spot the numbers of verses and beginning of sentences etc. In many places it leaves blank space showing its agreement with C which makes additions in square brackets. Though neatly written there are scribal errors arising out of auditory and visual reception while writing the Ms. The only punctuation mark used is a single or double *danda*. Letters to be scored off are dotted on the head. Visarga is often misunderstood as a *danda*. Often visarga instead of *s* is used before *k*, *p* and *ph*. In a conjunct group with *r* as the first member, the other consonant is written as double almost uniformly. As the Ms does not use commas or inverted commas, it has *sandhi* wherever possible, though it is not rigorously adopted always. Generally *anusvara* is used and not *para-savarna* and it stands even at the end of a *pāda*. Often *ṣṭ* and *ṣh* are not distinguished, *s* and *ś* are mutually confused, and *s* and *kh* are interchanged. The opening and concluding portions are already reproduced in the foot notes on pp *1 and *87. The Ms is more than 525 years old being written in Samvat 1489 [-57=] i.e., 1432 A.D.

B This is a paper Ms belonging to the Govt. Collection now deposited in the Bhandarkar Oriental Research Institute Poona. It is numbered 1327 of 1891/95. The colour of the folios has turned brown and some portions of the edges have marks of dampness. Total number of folios is 65 of which the first four are missing, the opening words are *trāṇaṇy acaḷayate*, coming on p *61/5 of this edition, and the pages are renumbered in pencil from 1-124/33. The folios measure 14 5 by 4 5 inches. There is a square blank spot in the centre and margin is left on all the four sides. Most of the border lines are filled with red chalk with which are also spotted nos. of verses and beginnings of sentences etc. Each page has 17 lines and each line some 56 letters. The Ms is written in Devanagari with *padmātrās*. The letters are squarish and the hand is uniform. Additions and glosses are noted on the margin some of the latter are given in the foot notes of this edition. Some spots are left unwritten whenever the ink from the other side has percolated. There are scribal errors now and then. The use of *sandhi* and the position of *dandas* are rather loose. Very often *ś* and *s* are confused. Visarga is put for *ṣ* before *k* or *p* and *ṣ* and *kh* are interchanged. Often, when *r* is the first member of the conjunct group the other consonant is double (*ṛṛ*, *ṛṛm*, *ṛṛp*, but *ṛṛbhara*). Generally *anusvara* is used and not *para-savarna*. In many places words which are separated in this text by commas, *dandas* and inverted commas are joined in *sandhi*. The concluding portion is reproduced in the foot notes on p *87 of this edition.

The Ms is about 570 years old, being written in Samvat 1445 [-57=], i e, 1388 A D

It is interesting to compare C, P and B mutually. In many places P and B agree between themselves as against C in their readings, but in having or not having *sandhi* and in putting the *daṅḡas* they do not agree. Now and then B gives some independent readings, marginal glosses are its speciality, and in one place at least it is B alone that supplies a line which is not found in any other Ms. P shows blank space in some places where C makes additions in square brackets. May be that P preserves some older readings than those of B, but B has its independence in many crucial contexts, and as such, it has proved useful in building the critical text.

The text is presented here according to some uniform standards of editorial discipline. The main features of the excellent edition of Muni Śrī Chaturavijaya, called C here, are basically adopted. In the Mss there is no uniformity in the numbering of verses, and their being numbered in groups does not serve any useful purpose for reference. So, in this edition, the verses are continuously numbered in each chapter, besides, lines are numbered on every page and paragraphs are marked out for practical convenience. All this will be useful for referential purpose. One can refer to the Prastāva and paragraph or verse as required, or the page and line. Most of the gaps in C are filled after collating the two new Mss. Only one line is left blank on p *61, and even there I am wondering whether the author did have three lines in an anuṣṭubh unit. It will be seen that a better and more authentic text is presented in this edition by collating the Mss P and B, the latter genuinely of an independent tradition. The various readings are selective, and if their number is more, it is only to help the critical reader to judge for himself the basic readings from which the deviations might have originated.

With the publication of the *Kuvalayamālā* of Uddyotanasūri (Singeri Jaina Series, No 45), greater interest is sure to be taken by scholars in this important religious romance in Prākṛit. The stylistic digest of it in Sanskrit by Rāṭṇaprabhasūri obviously serves as a companion volume for its thorough study. The excellent edition of this digest by the late lamented Muni Śrī Chaturavijaya, however, is long out of print. Muni Jinavijaya suggested, therefore, that it might be republished along with the text of the *Kuvalayamālā*. So a critical edition of this Sanskrit text is presented here after collating some new and independent Mss. It is hoped that this Sanskrit text, presented along with its source, would prove helpful in studying the Prākṛit Campū of Uddyotanasūri. Some of the problems connected with this Sanskrit digest, namely, how far it is a summary of the original work, whether it has got any additional

matter, and on which of the two Mss J and P, it is directly based, will be discussed in details in the Introduction to the *Kuvalayamāla*, Part II, which is to be published soon. This work is also included in that volume, but some copies are separately issued for the benefit of those who are interested only in the Sanskrit Text. My sincere thanks are due to Muni Shri *Punyavijaya* who kindly lent to me the Ms P and to Muni Shri *Jinavijaya* who generously published this work in the famous Shinghi Jaina Series

karmanyevādhikaras te /

Kolhapur
15 9 1961

A N UPADHYE

- 1 § 2) गतिचतुष्टयसंभूतप्रभूतदुष्कृतमयापारसंसारसामरे परिभ्रमता जन्तुना महता कष्टेन मनुष्य- 1
 भयः प्राप्यते । तत्रापि दुर्लभप्राप्तपुरुषत्वेन सत्पुरुषेण पुरुषार्थेऽपादरः कर्तव्यः । ते पुनस्त्रिरूपाः । धर्मो ऽर्थः 1
 3 कामः । केषांचिन्मोक्षश्चेति । एतैर्यैरहितस्य पुरुषस्य महद्दर्शनाभिरामस्यापि केवलं निरफलं जन्मेति । 3
 यतस्तेषु च विशेषत एव धर्मः श्रेयस्तरः । स पुनस्तावद्बहुविधो लोकरप्रसिद्धश्च । सर्वेषां मणीनामिव 4
 कौस्तुभः, कुञ्जराणामिव सुरगजः, सागराणामिव क्षीरसागरः, नृणांमिव चक्रवर्ती, शाखिनामिव 5
 6 कल्पशाखी, शैलानामिव सुमेरुः, सुराणामिव देवेन्द्रः, तेषां धर्माणामुपरि विराजते जिनेन्द्रप्रणीतो 6
 धर्मः । स च चतुर्विधो दानशीलतपोभावनामेदैः । तत्र प्रथममेव प्रथमतीर्थेपेन प्रथितपृथुमहिम्ना 7
 धनसार्थवाहभवे प्रतिभ्यः प्राज्यमाज्यं ददाता रोपितो दानधर्मः । ततः सिद्धगन्धर्वादीनां प्रत्यक्षे 8
 9 प्रतिज्ञां समाश्रयता भगवता सर्वे मम पापमकरणीयमिति प्रकटीकृतः शीलधर्मः । वर्षोपवासस्थितेन 9
 प्रकाशितो लोके तपोधर्मः । तथैकान्ताशरणत्वकर्मवर्गणावन्धमोक्षनारकतिर्यंगतिनरामरगमनागमन- 10
 दुःखसुखधर्मशुक्लध्यानादिभावनां भावयता भगवता निवेदितो भावनाधर्मः । ततो ऽस्मादृशस्तादृशैर्दा- 11
 12 नादिभिस्त्रिभिर्दूरत एव परित्यक्ताः । यतः सत्संसेहननवार्जिताः । तस्मादेव संवेगकारको भावनाधर्मः 12
 सुखकरणीय इति । यतः सदा सत्पुरुषालीकदोषप्रवृत्तिपराः प्रमादपञ्चशचेतसो दुर्जनपार्श्ववर्तिनः 13
 परममार्गानुसारिणस्तिष्ठामः, ततः श्रीमज्जिनेन्द्रश्रमणपुद्गलसत्पुरुषगुणग्रामाभिरामोत्कीर्तनेन सफली- 14
 15 न्कियते जन्मेति । अन्यच्च, ये च पूर्वं पादलित-शातवाहन-पदकण्ठक-खिमलाङ्क-देवगुप्त-धन्विक-प्रभञ्जन-15
 श्रीहरिभद्रसूरि-प्रभृतयो महाकवयो वभूवुः । येषामेकैको ऽपि प्रबन्धो ऽद्यापि सद्दयानां चेतांस्य- 16
 18 करिणो वधन्ते, यदि वा तुच्छगुञ्जाफलेरनुपमानां विद्रुमाणां शोभा प्राप्यते, यदि वा काचशक-18
 लैर्वैर्येवैर्हृयमणिप्रभा प्रकाश्यते, यदि वा भुजाभ्यामुभाभ्यामम्भोधिस्तीर्यते, यदि वा काञ्चनगिरि 19
 स्तुलया तोल्यते, ततश्चतुरचेतसां चमत्कारिणी कथा मादृशैरपि समुद्गीर्यते । परमियं तु न कवि- 20
 21 त्वमदेन, न च शब्दशास्त्रप्रावीण्येन, न च साहित्यसौहित्येन, न च कर्कशातर्ककौशलेन, किंत्वात्मनो 21
 विनोदाय । सा च पञ्चधा सरल-खण्ड-उल्लास-परिहास-चरास्थादिभिः कथाभिः । एताः कथाः 22
 सर्वा अपि प्रसिद्धाः । एतासां लक्षणधरा संकीर्णकथा हातव्या । अथ संकीर्णकथैवोच्यते । सापि 23
 24 त्रिविधा धर्मार्थकामन्याभिः । ततो धर्मकथैव भण्यते । सा च धर्मकथा चतुर्विधा, आक्षेपिणी 24
 विक्षेपिणी २ संवेगजननी ३ निर्बेदजननी ४ चेति । तत्राक्षेपिणी मनो ऽनुकूला १, विक्षेपिणी मनः- 25
 प्रतिकूला २, संवेगजननी ज्ञानोत्पत्तिभ्ररणम् ३, निर्बेदजननी वैपाग्यजनका ४ । ततः प्रस्तुतकथा- 26
 27 शरीरमुच्यते । तस्य कीदृशम् । सम्यक्त्वलाभगुहतरं परस्परनिर्व्यूढसुहृत्कार्यं निर्वाणगमनसाधयेतद् 27
 दाक्षिण्यचिह्नं सूरिणा निर्मितम् । यथा स कथास्वामी कुवलयचन्द्रो जातः । यथा च प्राक्संगतेन 28
 देवेन हतः । यथा च तेन सिंहो देवः साधुश्च दृष्टः शून्ये कानने । यथा स पूर्वजन्म पञ्चानामपि 29
 30 जनानां मुनिमुखाञ्छुश्राव । यथा स सिंहश्च सम्यक्त्वं प्रतिपन्नः । यथा स्वर्गाच्छ्रुताः परं ऽपि स 30
 कुमारश्च दुस्तं तपो विधाय स्वर्गमार्गमगमन् । तत्र विविधान् मोगान् भुक्त्वा यथा पुनर्भरतक्षेत्रे 31
 समुत्पयान्योन्यमजानन्तः सन्तः सर्वे ऽपि केवलिना बोधिताः । धामण्यं च निरन्तरं प्रपात्य संवि- 32
 33 द्वास्तपस्तीर्य निर्माय कर्म विनिर्मथ्य यथा मोक्षलक्ष्मीमीथिवांसः । तत्सर्वमपि प्रसन्नाया द्वियो देव- 33
 33 ताया मुखतः श्रुत्वा कुवलयमालायां कथायां पूर्वकथिना निबद्धम् । तथात्राप्यसारवचसापि मया 34
 भण्यमानं महात्मभिः श्रोतव्यम् । यतः,
- 36 निस्तेजसो ऽपि माहात्म्यं महानर्पयति श्रितः । भर्गसंलगतः पश्य पायिष्यं भससो ऽपि ॥ ११ 36
 सर्वथैव परित्याज्यः स दूराद्दुर्जनः सताम् । द्विधा स्वेनापितेनापि यः परं कुरुते द्विधा ॥ १२
 तद्विहाय तयोद्यथा स्वस्यकार्यविहस्तयोः । अस्याः कथायाः संक्षेपः क्रियते स्वार्थसिद्धये ॥ १३

2) P om स्तुतयेण, P पुनस्त्रिरूपा धर्मार्थकामा । 3) P रामस्थिति सौं वैनले 7) P तपोभावमेदै 8) P पनराये भवे, P प्राज्यमाय 13) P परवशाचेनैते गर्भदुर्जननाशार्थिन 15) P पदकण्ठक 18) P यदि सुप 20) P चतुर्विणी कथा 28) P प्राक् संगतेन 34) P तथा अत्रापि अतारतन्मपि 35) e explains भर्गसंलगत 39 शिवसंस्मार्तिल्ये in a footnote

1 १) तथाहि । जम्बूद्वीपे द्वीपे धर्मवारणसधर्मणि पदत्रण्डभरतक्षेत्रस्य दक्षिणार्धे मध्यमदेशा- 1
 2 घनीमौलिमण्डनमणिविनीता नाम नगरी । या महापुरुषनाभिजन्मनो जिनेश्वरस्य समेतवासववृत्त-
 3 राज्याभिषेकान्तरं संप्राप्तनलिनीश्लोनिक्षिप्तवारिव्यापृतकरमिथुनरूपर्यस्तचरणयुगलाभिषेकदर्शनस- 3
 4 हर्षहरिप्रजल्पितसाधुविनीतपुरुषाङ्किता विनीतेति प्रसिद्धा तदामवत् । यत्र च शक्रः स्वयं प्रमुदितचेता
 5 भक्तिभरनिभृतो चासनावासितान्तःकरणो ऽनन्तमहिमामेयगाङ्गेयच्छायकायथ्रीनामेयस्य समुच्छ्रितम-
 6 पनीतहृदयावसादं प्रासादं कार्याचकार । या चानन्ताप्रवरसुरभुवननिवहाप्रध्वजाञ्जलिः करैरिव मत्सदृशी 6
 7 पुरी नापरास्ति [इति] निवेदयतीत्य । यत्र शुभ्रशरद्वयप्रियमधारिणि स्फुटस्फाटिकमयान्यत्रंलिहाप्राणि
 8 हर्षाणि नुरपथपथसंचरिणोऽरुण्यंशोरपि विरचयन्ति स्यन्दनस्फलनम् । यत्र द्विमुखो मृदङ्गः, तीक्ष्णो
 9 मण्डलाप्रः, ध्रमणशीलो मधुकरः, सकलद्वन्द्वः, प्रवासी राजहंसः, चित्रलो मयूरः, अविनयी घालः,
 10 चपलः ग्लवगः, परोपतापी ज्वलन एव न पुनर्जनः । यत्र च स्पर्श एव प्रसारः, पीयूषमेव जलम्,
 11 छायाद्रुम एव द्रुमः ।

12 वर्ण्यते सा कथं देवैः किल शकनिदेशतः । या धीमन्नाभिपुत्रस्य निवासार्थं विनिर्ममे ॥ १४ 12
 13 यां वीक्ष्य पथिका नैककौतुकानां निवेतनम् । प्रवासात्पर्वयुष्यं स्वप्रियाणां विससक्तः ॥ १५
 14 तद्वस्तु नास्ति यत्तत्र प्राप्यते प्राणिभिः सुखम् । यत्कथास्वपि वर्तते तत्सर्वमपि वीक्ष्यते ॥ १६
 15 यत्र घनाङ्गता हंसे मत्स्ये च स्वकुलक्षयः । अरिष्टं सृष्टिकामोद्दे जने नैव यदाचन ॥ १७ 15
 16 राजन्ते यत्र कासाय नराश्च फमलाश्रिताः । सदृत्तशालिनः स्वच्छाः सच्छाया द्विजभूषिताः ॥ १८
 17 यन्मृगाक्षीमुत्ताम्रोजलायण्येन विनिर्जिता । तपस्यतीव प्रपया सरोजालिः सरोजले ॥ १९
 18 अनन्तवैभवोपेतनिकेतोन्नतकैतनैः । छन्नायां यत्र मार्तण्डमण्डलं न दृशां पथि ॥ २० 18

§ ४) तत्र दृढवर्मा नाम राजा । यः सरलो दक्षिण्यनिर्धिरानशौण्डो दयालुः शरणागतवत्सलः
 1 प्रियचद्रः [च] । यस्तु दौर्गत्यशीतसंतापितानां दहनः, न पुनर्दहनः; सुजनपदनकमलाकराणां तपनः;
 2 न पुनस्तपनः; धनसमयः स्वजनफदधानाम्, शरदागमः प्रणयिजनकुमुदवनस्य, हेमन्तः प्रतिपक्षलक्ष- 21
 3 कामिनीकमलिनीनाम्, शिशिरकालः सोधयुवतीजनकुन्दलतानाम्, सुरभिर्गिन्धकाननानाम्, ग्रीष्मः शत्रु-
 4 जलाशयानाम्, शतयुगावतारो निजक्षितिमण्डले, कलिशालो वैरिनरेन्द्रराज्येषु, संतुष्टः स्वकलत्रेषु, न
 5 पुनः कीर्तियुः लुब्धो गुणप्राप्त्ये, न पुनरर्थेषु; युद्धः सुभाषितेषु, न पुनरकार्येषु; सुदिक्षितः कलासु, न 24
 6 पुनरलीकरूपदबादुवचनेषु । तस्य कपालकर्यालधारविदारितवैवारणकुम्भस्वलीगलितमुक्ताफलवि-
 7 भूषिताखिलक्षितितलस्य सर्वत्रास्वलितप्रचलितसितीमप्रवापतपनशोपिताशेषविपक्षलक्षकीर्तिसरसीवि- 27
 8 भवस्य नञ्जनेरुनेश्वरेश्वरः श्रेणिमणिमुकुटतदोद्भवप्रभाजालिप्रवृत्तितपादारविन्दस्य प्रताप्रान्तद्विक्च-
 9 क्वालप्रान्तविशान्तशासनस्य मधुमयनसेव फमला, कुमुदयन्त्रोरिव कौमुदी, निहपमरूपतिरस्त्रतसुर- 30
 10 मुन्द्रीसार्यां अनन्यसामान्यपुण्यलायणोपचिता अतिकलकलाकलापकलिता सदा सङ्गमध्यानदत्ता 30
 11 यधाना सर्वान्तःपुरधाना समप्रगुणप्रामाभिरामा प्रियङ्गुरामा स्वयंवरपरिणीता कान्ता कान्ता
 12 यभूव । अथ तस्य तथा सार्कं नाकेश्वरस्येव राज्ये निययसुखमनुभवतः को ऽपि फालो व्यतिचक्राम ।
 13 § ५) अन्यदा चाभ्यन्तरसमासीनस्य तस्य भूपस्य कतिपयमग्निजनपरिवृतस्य स्नेहयद्राप्रियाप्रति- 33
 14 छितवामपार्धस्य बाहुलतावलिगिरितयेजलता प्रतीहारी समापयी । तथा विनतया भूतेः पदप्रभयुग्मम-
 15 युग्ममकस्या विसप्तम् । दिव, एष शपस्संज्ञसेनापतिपुत्रः सुपेणाग्यस्तदा देवस्यैवाग्रया मालचनरेन्द्र- 36
 16 विजयार्थं ययो स सांप्रतं द्वारि स्वाभिनशरणाभ्युज्ज्वलनमभिलषन्नस्ति । रामोक्तं 'प्रविशतु' इति । 'यदा- 36
 17 क्षापयति देवतप्रमाणम्' [इति] यदन्त्या तथा श्रवेदितः सेतानीः । स च नृपं विलोभ्य किंचिद्भाग
 18 सुपसस्ये ननाम । राजापि 'आसनमासनम्' इति जल्यता दक्षिणकरतलेनोत्तमाङ्गं परिस्सुदय संमानितः ।
 19 ततो निरचितदेवीप्रणामः स सरलसामवायकनायकगणानतिदूरे यथोचितनिदरे निपन्नाद् । अथ 39
 20 पृथ्वीभृता तमासनामीनं सुपेणं निरीक्ष्य हृदयान्यन्तःप्रार्थितप्रमोदाभृतपूरितनियन्दिन्दुसंदोहमिय

12) P निर्जन 13) P पविहने 16) P सखला 19) P ० दृशतां 20) P दृशते न, P तानो न 23)
 P विलोभते 24) P लक्ष्मणे for सुपेणे 29) P नतोद्भवामा 30) P अदिव्यात्प्रसन्न 31) C later, सदा
 परिणीत & विन्दुसामा 33) ०३ इत्यत्र मन्त्रित्वं शब्द 34) ० द्रीगती 35) P दृशतां. 36) P दृशते नानि
 39) P प्रसन्नम् 40) P om. पूरित, ०३ 'नरे यनोमन्त्रित्वेन दशांही विमुक्ता गने'

1 मुञ्चता त्रिगन्धधवलपद्मलचलघ्नपद्मगुणलेन 'सुपेण, कुशलं तव' इत्यप्रच्छि । तेनोक्तं 'देवचरणयुगल-
 2 दर्शनेनापि सांप्रतं मम क्षेमम्' इति । नृपेणोक्तं 'मालवनरेश्वरेण सह भयतां को वृत्तान्तः समसूत्' ।
 3 ततः सुपेणः प्रोवाच । 'देवपादानामावेशेन तदा चतुरङ्गवलेन मालवपतिना समं संग्रामः समज्वित् । 3
 तावदेवप्रतापेन प्रसर्पता मत्सैन्येन रिपुबलं भङ्गम् । सैनिकैस्तदीयं सर्वेष्वमपि स्वीचक्रे । तस्यान्तःस्थितो
 4 ऽवालचरितो बाल एकः पञ्चवर्षदेशीयस्तद्वृत्तपतिसुतः स्वदान्त्या युध्यमानो ऽस्माभिर्गृहीतः । स एष
 5 सांप्रतं द्वारदेशे ऽवतिष्ठते ।' ततो भूपतेरादेशलेनेन मालवनरेन्द्रनन्दनो महेन्द्रनाभा स्फुरत्सौभाग्य- 5
 6 सुभगः पुण्यलावण्यावयवश्रीक्षम्यककुसुमतनुरतनुगुणगाममन्दिरं भविष्यन्महागन्धगज इवादीनेदृष्टि-
 7 पातोर्वैलोक्यन्नास्थानमुपनृपमाजगाम । ततो राज्ञा विलसत्सोहेनिर्महदा दीर्घतरभुजादण्डाभ्यां गृहीत्वा
 8 निजोत्सङ्गे निवेशितः । भूपतित्तं निरीक्ष्य प्रमुदितमनाः समुद्र इव चन्द्रमसं स्वयं परिरभ्य वभाषे । 9
 'अहो, चक्रकठिनमानसो ऽस्य जननो यो ऽद्याव्यस्य त्रियोगे जीवति ।' देव्यपि कुमारं देवकुमारमिव
 10 पश्यन्ती पुत्रमिव क्रोहं विभ्रती जल्पितवतीति । 'घन्या सा युवतिर्यस्याः कुक्षौ रोहणगिराविव गुणैरस-
 11 12 पत्नं पुनरत्नम् । दारुण सा या सुतविरहे आत्मानं विमर्ति ।' सचिवेश्वरैरुक्तम् । 'किं करोत्वेषः, ईदृश 12
 एव विधिपरिणामः । तव सुकृतविलसितं चैतत् ।' अपि च ।

भवेयुर्न भवेयुर्वा कस्य कस्यापि भूसूराः । अतीव स्युः पुनः पुण्यवशतः सर्वतः श्रियः ॥ २१

15 § ६) अत्रान्तरे स चाभ्यन्तरगुदुःखज्वलनज्वालावलीततचित्तो वाष्पाशुभी रोदितुं प्रवृत्तः । 15
 ततस्तस्य महीभृताः ससंघमजलतरङ्गास्फालितशतपत्रमिव समुदितोदयाचलचूलावलम्बितार्णवमण्ड-
 16 लकिरणगणाहृतदिवसधूसरशशशरविम्बमिव दीप्रदीपप्रभापराभूतमालतिप्रसूतमिव बालस्यास्य
 17 पश्यतः किञ्चिच्चित्ते 'महद्दुःखम्' इति यदतः प्रसूतवाष्पजलाद्गं नयनयुगमभूत् । प्रकृतिकरणहृदयाया 18
 18 देव्या अपि क्षणमश्रुविन्दुसंदोहेन निपतता कुचकलशोत्सङ्गे हारलीलायितमलंचक्रे, मन्त्रिजनस्यापि
 पतितश्चाश्रुप्रसरः । 'अहो अतुच्छगुणवत्सल वत्स स्वच्छचित्त, मा विपादस्यावकाशी भव' इति जल्पता
 19 भूभृता स्वदुकूलाञ्जलेन बालस्य विमलीकृतं घदनकामलम् । ततः परिजनेनोपनीतरीतलजलेन कुमारस्य 21
 20 स्वस्य च नयनानि प्रक्षालितानि देव्या मन्त्रिगणेन च । राज्ञा भणितम् । 'भो भोः सुरगुरुमुजाः सचि-
 21 वैश्वराः, भणत किं कुमारेण ममोत्सङ्गसंगिना रुदितम् ।' तत एकेनोक्तम् । 'किमत्र ज्ञेयम् । यत एष
 22 खलु बालः पितृमातृविषुक्तो विपण्णचित्तः, अत एतेन रुदितम् ।' अपरेणोक्तम् । 'देव, त्वां विलोभ्य 24
 23 निजपितरौ हृदि स्थिताविलेनेन रुदितम् ।' अन्येन च भणितम् । 'देव, तथा अस्मिन् समये सम्यग् न
 24 क्षापते यदस्य बालस्य पितरौ किमवस्थान्तरमनुभवतः, अतो ऽनेन दुःखेन रुदितम् ।' राजापि जजह्व ।
 25 'किमत्र विचारेण, इममेव पृच्छामः ।' मणितश्च भूपतिना । 'पुत्र महेन्द्रकुमार, कथय कथं त्वयाश्रुपातः 27
 26 कृतः ।' ततः कुमारेण किञ्चित्सगद्वदं गन्मीरमनुपक्षरं भणितम् । 'पश्यत विधिविलसितम्, यच्चादृश-
 27 स्यापि तातस्य पुरन्दरसमविःसस्य राज्यभ्रंशः समभवत्, तथाहं च शत्रुजनस्योत्सङ्गसंगतः शोचनीय-
 28 तामगमम्, ततो मयानेन मन्युना वाष्पप्रसरो रोद्धुं न शक्यते ।' अथो भूभृता तद्वक्त्रनिर्गतशक्यविस- 30
 29 यावद्धरसाक्षिप्यमाणमनसा भणितम् । अहो बालस्यामानो ऽभिमानः, अहो सावदम्भत्वम्, अहो वचन-
 30 विन्यासः, अहो स्फुटाक्षरालापत्वम्, अहो कार्याकार्यविचारणं चेति सर्वथा प्रिसयनीयमेतत् । यदेत-
 31 स्यामप्यवस्थायामीदृश एव बुद्धिविभयः ।' इति जल्पता भूभृता वीक्षितानि सचिवेशाननानि । मन्त्रिभि- 33
 32 र्कृतम् । 'देव, को ऽत्र विसयः । यथा गुह्याफलप्रमाणो ऽपि ज्वलनो दहनस्वभावः, सिद्धार्थमात्रो ऽपि
 33 रत्नविशेषो गुरुवै, तथैते महावैशप्रसूता राजपुत्राः सत्यपीरुपमानप्रभवेर्गुणविभयैः सह संवाधितदेहा एष
 34 भवन्ति । अन्यत्, देव, नैते प्रकृतिपुरुषाः, किंतु देवत्वच्युताः सायशोपनुभक्कार्णो ऽत्र जायन्ते ।' ततो 36
 35 महीभृता जल्पितम् । 'एधमेवेतत्, नात्र संदेहः' इति । भणितश्च सातुनयं कुमारः । 'घत्स, मा चिन्ता-
 36 चान्तमना भव । यथाहं भयतां रिपुस्तत्सत्यम्, न पुनः सांप्रतम् । यदा त्वमस्मन्मन्दिरे समागतस्तदा-
 37 प्रभृत्येव त्वदर्शनमात्रेणापि स त्वत्पिता नृपतिर्मित्रं जातः । भवान् मम पुत्र एव । एवं परिव्रायाधूर्ति 39
 38 मा कार्षीः । मुञ्च प्रतिपक्षबुद्धिम् । अनिरमस्य वत्स, स्वेच्छयात्मनो निकेतने यथा, सर्वमेव भव्यं भावि'
 39 इति भणित्वा नृदेवेन कुमारस्य वक्षःस्थले स्वकण्ठकन्दलादुच्चार्य निर्मलमुकाफलहापो निक्षिप्तः,
 40 दत्तानि च क्रमुकफलफालीकालितनागवह्नीदलानि । तेन 'महाप्रसादः' इति भणित्वा तत्सर्वं 42

1 स्त्रीष्वे । अर्पितश्च देवगुरोः सचिवाधीशस्य भणितश्च । 'तथा त्वयैव उपचरितव्यो यथा कदाचन 1
सौचपित्रोर्न स्मरति, सर्वथा तथा कर्तव्यं यथा ममापुत्रस्यैव पुत्रो भवति' इति । ततः किञ्चित्कालं
3 स्थित्वा राजा भद्रासनान्त्समुत्स्यौ । कृतदिवसव्यापारस्य तस्याति-रान्तो यासत् । 3

§ ७) अथान्यदिवसे याह्यास्थानमण्डपमुपगतस्य हस्तनरेन्द्रमण्डलीपरिगतस्य तस्य भूपतेः सुर-
निरेरिव कुलशैलमध्यगतत्यागता धौतधवलदुकूलयुगलनिचसना मङ्गलश्रीवास्त्रमात्राभरणशोभमाना
6 सुमङ्गला नामान्तःपुरमहत्तरा, दृष्टा च राशा प्रौढराजहंसीव ललितगतिमार्गा । सा च कञ्चुकिनी 6
नृपतेर्दक्षिणकर्णे किञ्चिद्विद्येद्य निर्गतवती । ततो भूधवः स्वयमनतपविकल्पसंकल्पदोलायमानहृदयः
क्षणमास्थाने स्थित्वा विसर्जिताशेषसेवकलोकः कण्ठीरवपीडादुत्थितवान् । प्रियङ्गुदयामाभवनं प्रति प्रच-
9 लताचलापतिना चिन्तितम् । 'अहो, सुमङ्गलया कथितं यद्यद् देव्या बहुधा विविधमङ्गीभिर्निर्मणिलयापि 9
परिजनेनालङ्कारो ऽपि न कलयाञ्चो आहारो ऽपि न, केवलममानो मान एवावलम्बितः । किं पुनर्देव्याः
कोपकारणम् । अथवा स्वयमेव चिन्तयामि, यतः स्त्रीणां स्वभावत एव पञ्चभिः कारणैः कोपः समुत्पद्यते ।
12 तद्यथा प्रणयस्खलनेन १, गोत्रस्खलनेन २, अविनीतपरिजनेन ३, प्रतिपक्षकलहेन ४, श्वभ्रूसंतर्जनेन ५ । 12
तत्र तावत् प्रणयस्खलनं न, येन मम जीवितस्याप्येवैव स्वामिनी तिष्ठत्यन्यस्येति । अथ गोत्रस्खलनमपि
न, येनास्याश्चेवाहया सकलान्तःपुरपुरन्धीजनमपि व्याहरामि । अथ परिजनो ऽपि कदाचन ममाशालोपी
15 भवति न पुनर्देव्याः । प्रतिपक्षस्खलनमपि न, येन सर्वो ऽप्यन्तःपुरजनो देवतामिव देवीं मन्यते । शेषं 15
श्वभ्रुमण्डनं दूरत एव न, येनास्माकं माता महामहीपतेरग्रे ऽङ्गिमाविश्य देवी भूतेति । ततः किं
पुनरेतद्भवेत् ।' इति चिन्तयन् भूपतिर्देव्या वासवेश्म प्रविवेश । न पुनस्तस्य सा लोचनगोचरतां
18 जगाम । नृदेवेन पृथा चेदिका कापि 'कुत्र देवी' इति । तथा निवेदितम् । 'देव, देवी कोपौकसि प्रविष्टा ।' 18
तत्र भूमिविभुर्यौ । दृष्टानेन देवी हस्तिनोन्मूलितेव कमलिनी, भग्नेव चनलता, प्रोत्क्षिप्तेव कुसुमञ्जरी ।
ततस्तां प्रेक्षमाणः क्षितिपतिस्तस्याः सविधवतां यभूव । तत आसनासविनयमलसायमाना चादलोचना
21 समुत्स्यौ, निजमासनमदाच्च । उपविष्टो राजा देवी च । ततः पृथ्वीपतिरुवाच । 'प्रिये कोपने, किमे- 21
तदकारणे चैव शरत्समयवारिधाराहतसरोजमिवोद्ग्रहसि बचनाम्बुजम् । नाहं किञ्चिदपराधं स्वस्थान्यस्य
या स्मरामीति । ततो मनः प्रसन्नतामानीय निवेद्य । किं मया न तव संमानितो वन्भुजना, किं वा न
24 पूजितो गुरुजनः, किं वा न संतोषितः प्रणयियगं, अथवा न विनीतः परिजनः, अथ प्रतिफलः सपत्नी- 24
सार्थः, येन कोपमथलभ्य स्थितासि ।' ततस्तद्वचः श्रुत्वा किञ्चित्सहास्यमास्यं निर्माय देवी सुधामुचं
वाचमुवाच । 'देव, तव पदपद्मगुणमप्रसादवशातः किञ्चिदपि न न्यूनमस्ति, कित्यनेकभूमिनापकमौलि-
27 मुकुटमणिन्यकोटिनिष्ठैश्चरणयुगम्यापि तव प्रणयिनी भूत्वात्र वीक्षापत्रा जातासि । याह्यस्तस्यास्त- 27
रलदशः पुण्यवत्यास्तनृद्वयः अहमाजनं महेन्द्रकुमारस्तादृशो मम मन्दभाग्यायास्त्वयि नाथे सत्यपि
नास्तीत्येतद्भाषयन्त्याः स्वस्वोपरि निर्वेदः, तयोपरि च मम कोपः समजायत' इति । ततो विस्रमसोर-
30 चेतसा नीतिप्रचेतसा विशामीशेन चिन्तितम् । 'पश्यतामिदेकित्वं महिलाजनस्य यदलीकासंघञ्जप्रल- 30
पितेरीदृशीर्ह्यन्ते कामिनीभिः कामुकजनस्य चेतांसि ।' ध्यात्वेत्युक्तम् । 'देवि, यदेतत्तव कोपवतारणमत्र
क उपायः । दैवायत्तमेतत्, नात्र पुरुषकारस्यावसरो नान्यस्य चेति । यतः,

33 अनुयमाय कुप्यन्ति स्वजनाय कुबुद्धयः । दैवायत्ताः पुनः सर्वाः सिद्धयो नेति जानते ॥ २२ 33

§ ८) तावदेवविद्ये ध्यवस्थिते कथमकारणे कोपमवलम्ब्ये ।' देव्या विज्ञातम् । 'नाथ, नाहमकार्यं
कुपिता, किंतु कार्य एव । किं यदि महीपतिरथमं विधाय देवतामाराध्य संतर्तितं याचते ततः कथं
36 मनोरथाः प्रमाणकोटिं नाडीकान्ते, अतः प्रसीदतु मम मन्दभागिन्याः स्वामी देवताराधनेन' इत्युक्त्या 36
चरणकमलयुगले निपतन्ती राशा भुजाभ्यां धृत्वा प्रोक्ता । 'कान्ते, यत्वं वदसि तदवश्यं विद्यास्ये
सर्वथैवाधृतिं मुञ्च । परित्यज संतापम् । हृद्य भोजनम् । भज पञ्चगोचरसंभवं सुखम् । प्रिये, निशि-
39 तासिधारया विनयनस्य पुरो श्रुत्वा स्वनालं, कात्यायन्या अग्रतः शिरसा षड्दि दत्त्वा वा, महादमनाने 39
भूतप्रेतविशाचादिकं क्वापि साधयित्वा, विधया वा पुरन्दरमपि समाराध्य मया तनुजो याचनीय एव ।'
इति भूधवचनं समाकर्ष्य हर्षप्रकर्षमवृत्तसर्पाङ्गरोमद्रमा प्रोक्नुह्यदनाम्बुजा देवीं समजति । ततो
42 भूपतिरुवाच हस्तमञ्जनभोजनविधिर्धिर्धितं मन्त्रिगणं समादिदेश । 'भो भोः सुर्युहप्रमुखाः सचियाः, 42

1) F दत्त कपास 3) F व्यापारमन्त्रिकान् 13) F अथ गोत्र 16) F मया महीते. 22) F धारापतिना
कोमुद्रमति, G सन्तानस 23) F सन्तानो 31) F कुन्दपि 35) F शरीर एव च 39) G त्रिनेत्रम पुगे 40) F
शिरारिक्तं सिन्धे, F Inter. मन्त्रिका & शिरसा, F तनुजे for तनुजे 42) F विधिर्धितं, F भो भो

- 1 अद्येदशो वृत्तान्तः समभूत् । देव्याः कोपकारणमात्मनः प्रतिक्षारोहणं च कथयामास । मन्त्रिभिः 1
रुक्तम् । 'देव, यतः
- 3 अङ्गणवेदी घसुधा कुल्या जलधिः स्थली च पातालम् । वर्त्मकश्च सुमेरुः कृतप्रतिघ्नस्य धीरस्य ॥ २३ 3
तथा,
पराक्रमवतां नृणां पर्वतो ऽपि तृणायते । ओजोविवर्जितानां तु तृणमप्यचलायते ॥ २४
- 6 ततो देव, यत्क्या चिन्तितं तत्तथैव । सुन्दरश्चैव ईदृशो देवस्याध्यवसायः । यतो भणितं पूर्वमुनि- 6
मिलोकशास्त्रेषु । यथा,
अपुत्रस्य गतिर्नास्ति स्वर्गो नैव च भैव च । तस्मात् पुत्रमुत्तं दृष्ट्वा पश्चाद्दर्मं समाचरेत् ॥ २५
- 9 अन्यच्च, देव सर्वान्पयि कार्याणि पिण्डपानीयप्रदानादीनि पुत्रं विना न संपद्यन्ते पुरुषाणाम् । भण्यते च । 9
विद्यायतो ऽपि नो यस्य सूनुस्नूनविक्रमः । वृथा तन्नम शाखीय पुष्पैराह्यो ऽपि निष्फलः ॥ २६
तेन प्रधान एव स्वामिनः पराक्रमः । देव, तिष्ठन्तु सर्वे ऽप्येते शशिदोषरुपोपास्तिमहामांसविक्रय-
12 काल्याधन्याराधनप्रमुखाः प्राणसंशयकारिणः सुतप्राप्त्युपायाः । समस्ति स्वस्तिकारिणी महाराजवंश- 12
प्रसूतपूर्वपुरुषतांनिध्याध्यासिनी राज्यलक्ष्मीर्भगवती कुलदेवता । तामाराध्यामाराध्य पुत्रवरं प्रार्थ-
यस्व' इति । ततो राज्ञा जल्पितम् । 'साधु मन्त्रिपुङ्गवाः' इति प्रोच्य भूपतिरासनादुत्तस्थौ मन्त्रिगणश्च ।
- 16 § ९) अन्येषुः स पायिवः स्वयं पुप्यनक्षत्रयुतायां भूतेष्टायामशेषत्रिकचतुष्कादिसु रुद्रादीन् 15
देवानभ्यर्च्य यक्षराक्षसादिभ्यो देवेभ्यो वलिं दत्त्वा दुःस्थितान्धकनार्पिकादीननुकम्प्य निर्मितक्षान-
क्रियः पातृत्यौतधवलदुकूलयुगलः श्रीखण्डद्रवचाचिताङ्कः कण्ठकन्दलन्यस्तुमनोमनोरममालः
18 परिजनघृतकुसुमवलिपटलिकोपचारसारः कमलादेव्यालयं प्रविश्य सपर्यां विरचय्य दर्भसंदर्भितक्षस्तरे 18
निषण्णः कृताञ्जलिः स्तुतिं पपाठ ।
- पञ्चनभविभोवैश्वःपञ्चम्रवरबलमे । विधेहि पुत्रपक्षां मे पत्रे पञ्चासनस्थिते ॥ २७
- 21 ततो नरेश्वरो भक्तिभरनिर्भरहृदयस्त्रिपात्रं जितेन्द्रियः कुशमये क्षस्तरे स्थितवान् । तुरीयदिने च नृपो 21
ऽजातदेवतादर्शनामर्षवशाः श्यामलकुटिलललाटपट्टधरितभ्रुकुटीभङ्गभीषणाननो वामेन भुजादण्डेन
गृहीत्वा कुन्तलकलापं दक्षिणबाहुधृतखड्गखलेन कन्धरायां यावत्प्रहारं दातुमारभ्ययान् तावदेवतया
24 हाहास्ववास्यपुरःसरं तस्य स्तम्भितो भुजादण्डः । राजापि यावदुन्नमिततस्यः पश्यति तावद्ददनविधु- 24
संनिधाने ऽपि विशेषविक्रमकरकमलपरिमलमिल्लङ्गिकुलसङ्कारमुखरितदिङ्मकवाला कमलायया देवी
राजकमला प्रत्यक्षीयभूव ।
- 27 § १०) तद्दर्शनसमुत्पन्नरोमाञ्चकचो विस्रितवदनारविन्दः कृतप्रणतिः क्षितिपतिरासीत् । 27
राजलक्ष्म्या भणितम् । 'भो नरेश्वर, त्रिलक्षीकृतप्रतिपक्षलक्षयनितावैधन्यस्थूललक्षं कृपाणरलं श्रीवायां
किमित्वायास्यते ।' नृपेणोक्तम् । 'देवि, यत्रया त्रिपात्राभ्यन्तरे मम निराहारस्यापि न निजदर्शन-
30 मदायि ।' ततो राज्यधिया किञ्चिद्धिहस्य प्रोक्तम् । 'यत्स, घट् मया किं कार्यं तव' इति । अयो 30
निगदितं मेदिनीरोन । 'देवि, प्रसादं विधाप सर्वकलाकलापनिलयः प्राज्यराज्यपुराधरणचौरैयः
कुलमन्दिनायष्टमस्तम्भनिभः पुत्रः पथिनगुणशाली दीपताम् ।' ततः क्षित्या राज्यकमला ससुवाच ।
- 33 'महाराज, किं को ऽपि कदाचन मयि पुत्रो भवता न्यासीकृतो ऽस्ति, येन मां प्रार्थयसे ।' राजोक्तम् । 33
'यद्यपि मया तनुजो न समर्पितस्तद्वितयम् । परं कल्पलतासंनिधाने किमु को ऽपि बुभुक्षया
विलक्षीक्ष्यते । स्वर्गपगापुलिनायस्थाने ऽपि किं तृणया वाध्यते । असत्पक्षचिन्तापक्षमा
36 सावपि किं दौस्थ्येन दूयते । त्वयि दृष्ट्यां किं को ऽप्याधिराधामनुभवति ।' देव्या ऊचे । 'महाराज, 36
मया परिहासः कृतः । सर्वगुणसंपूर्णः पूर्णिमाचन्द्र इव कलाकलापनिलयस्तवैकः पुत्रो भानी' इति
भणित्वा राज्यलक्ष्मीस्तिरोदधे ।
- 39 § ११) ततो नृपतिर्लम्घ्यराज्यभ्रीप्रसादः श्रीदेवीपुष्टाधिर्गत्य निर्मितक्षानभोजनः सभायामुपविश्य 39
मन्त्रिमण्डलमाकार्यं च यथातृप्तं निवेदयामास । मन्त्रिभिर्जल्पितम् । 'देवगुणप्रसादादेतद्भवतु ।' ततः

1) P देव्याश्च कोप 5) O नृणां, P सर्वोऽपि for पर्वतोऽपि 6) P हृदय एव M हृदय । पप 8) P B om.
स्वर्गो नैव etc to समाचरेत् 9) O संयते 11) B रसिधेते' 15) P ह्वर मत्पुत्रकृत् 17) O प्रकृत्यौत, P
चरिर्नागल 18) P om नुनम, P प्रतरे for प्रस्तरे 30) P रात्रिया 32) O नृपमन्त्रिरसम्भयन्मः पुत्र प्रदीक्यात् ।
तत् सिना 35) O निःस्त्रीक्षितो 37) P B लक्ष्मिपुत्रो 39) P B श्रीदेविपुष्टा 40) O प्रक्याद्ववेनत् ।

1 क्षमापरिवृद्धो दृढवर्मा दृढप्रतिश्रुतास्यानादुद्वेयाय देव्यै वृत्तान्तमचीकथत् । देव्यपि दृष्टमानसा समज- 1
निष्ट । राज्ञा समग्रे ऽपि नगरे वर्धोपनमहोत्सवश्चके । इतश्च धर्मोऽगुणं करनिरूपसरेण तमःसमूहं
3 निराहृत्यास्तसमस्तकिरणदण्डो ऽस्ताचलचूलायलम्बी वभूव । 3

सति प्रभापतावद्ये न प्रभा तनयस्य मे । इति ध्यात्वास्तदग्नेन रविप्रस्तः सरस्वता ॥ २८

विना जीवितनार्थं किमन्यैरवलोकितैः । इतीव नलिनी जज्ञे निद्राणनलिनैक्षण ॥ २९

6 तदन्धकारं समभूद्देव्यादपि भैरवम् । यत्र वर्णधियां लोपो ज्ञायते स्वः परश्च न ॥ ३० 6

ततः शय्यागृहान्तर्घातधवलपदप्रच्छादिते मन्दाकिनीपुलिनतल्लिने तल्लिनेदरी प्रियहुस्यामा समाप-
धितदेवगुह्यचरणरुमला प्रमीलामीलितचारुलोचना पाश्चात्ययामिनीयमे स्वप्ने ज्योत्स्नाप्रवाहसंभृतदि-
9 पचकममन्दकुमुदानन्दप्रदं फलङ्कनिकलं बहलपरिमलाकर्पितालिकुलकलितया कुवलयमालया परिवृत्तं 9
कलाभूतमद्राक्षीत् । तावन्माताकिप्रहृतमङ्गलमृदङ्गसंगतसंरावेण प्रबुद्धा । ततः स्वभावानुसदशस्वम-

दर्शनरसवशाप्रहर्षसमुच्छलद्रोमाञ्चक्रुचतया देव्या विनयावनतोत्तमाङ्गया यथादृष्टः स्पष्टः स्वप्नः
12 क्षितिर्भर्तुः पुरो न्यवेदि । राजा तद्राक्ष्यमाकर्ष्य विस्मयसेरमनाः सुधासागरास्तस्थसियात्मानं मन्य- 12
मानः प्रोवाच । 'प्रिये, यो राज्यलक्ष्म्या पुनवरः प्रदत्तः स सांप्रतं फलिष्यति ।' ततो देवी 'दिवताना-

मनुग्रहेण राज्यधियो वरप्रभादेन गुणगुरुणां गुरुणामाशीर्वादेन च वाञ्छितं भवतु' इति जल्पन्ती
15 कवीनामप्यगोचरं प्रमोदं प्रतिपदे । 15

§ १२) अयो महीनेता कृतायदपकः समस्तसचिगाधीशैरलंकृतां स्वप्रपाठकरन्वितां राजहंस
इय सरसीं सभामलंकृत्य देव्या दष्टं स्वप्न निवेद्येति पप्रच्छ 'को ऽमुष्य फलविपाकः' । ततः
18 स्वप्रपाठकैरुक्तम् । 'यथा किल महाराज, महापुरुषजनन्यः शशिसूर्यवृषभहरिगजप्रभृतीन् स्वप्नान् 18
पश्यन्ति । तेन तस्येदशस्य सकलकलाभृद्दर्शनस्य प्रधानपुरुषजन्म सूच्यते ।' राजा भणितम् । 'देव्याः

पुत्रजन्मफलं राज्यधिया वरेणैव निवेदितम् । यः पुनः शशी कुवलयमालया कलितस्वद्वयं पृच्छाम ।'
21 ततो गदितं स्वमकोविदैः । 'देव, नूनमेवा तव दुहिता भविष्यति' इति । अथ देवगुह्या मन्त्रिणा 21
भणितम् । 'देव, युज्यत एतत् । यदि कुवलयमालेव चन्द्रतो विभिन्ना भवति ततः संभान्यत एतत् ।

एषा पुनस्तमेव मृगाङ्गमयगृहा स्थिता । तेनेषा काव्येत्तस्य राजपुत्रस्य पूर्वजन्मत्रेहप्रतियदा कुवलयमालेय
24 सर्वजन्मनोहरा मियतमा भाविनी' इति । भणितं भूपेन 'संगतमेतत्' । ततः किञ्चित्कालं विद्वद्गोष्ठ्या- 24
मुपविश्य विशापतिर्दिवसश्च्युतते छत्यवेदी समुदतिष्ठत् । अथ देवी तद्दिनमारभ्य लाज्यपुण्यावयवा

परिजनस्य बहुमता साधुजनस्यानुकूला सर्वप्राणिगणे सानुकम्पा संप्रित्तदोहदसौहृदा सामोदा गर्भे
27 धीरिवोद्वहन्ती विरराज । 27

§ १३) अथ क्रियति काले ध्यतीते तिथिकरणनक्षत्रसुन्दरे चासरे शुभे लग्ने होरायामुर्ध्वमुख्यामुञ्च-
स्थानस्थिते प्रहचने वृद्धाङ्गनामिरनेकाभिः सततं रक्षाभिरुपचर्यमाणा, तात्रपर्णिव मोक्तिकम्, रोहण-
30 भूषिच रत्नम्, वैदूर्यभूमिरिय वेदूर्यम्, प्राचीय चित्रभानुम्, मलयाचलाचलेय चन्दनपादपम्, वारि- 30
धिबेलेय विधुम्, राजहंसीय विशदच्छदम्, प्रभापहतप्रदीपप्रभम्, विकस्वरवदनकमलम्, कुवलयदल-

लोचनयुगलम्, सा पनिभ्रं पुनमसूत ।
33 ततो देव्यनुजीविन्यो हर्षोऽकुलदृशो भृशम् । अहपूर्विकया धीमदृढवर्मान्तिकं ययुः ॥ ३१ 33
पथ्यसे सुतरजस्य जन्मना देव संप्रति । इत्युक्त्वा भूपतित्तासामभूत् प्रमोदमेतुः ॥ ३२

दृढवर्मा महीपालस्तदा दानमदान्मुदा । तथा ताभ्यो यथा तासां दारिद्र्ये ऽभूद्विद्वता ॥ ३३
36 यथा प्राप्य निधिं को ऽपि भवेत्तर्पणकर्षमाङ्ग । तथा तदा तनूजन्मजन्म भूपतिरप्यभूत् ॥ ३४ 36
भूयः प्रयत्नपामास नि-स्वामान्यं महोत्सवम् । महाहोमहेतामहां कारयामास च स्वयम् ॥ ३५
तन्माना शुयतीजातिस्तयोत्कर्षमनीयत । यथा दूर्वा नरेशो ऽपि क्षिरसा दृणमप्यधात् ॥ ३६

1) B also इत्यर्थां 2) B मतोमात्रचके. 4) B प्रभातावदन 6) B has a marginal note (on देव्यपि) thus ईशापि । ईशपते चोऽत्र प्रप्रदवतिश्र भिराणा लो । जपकारयो चोऽ गीर्णशर । 7) P पृथग्ज्यति, P पुनितारगभिः, C adds देती aller विद्वद्वामा 9) B द्युः 14) P सुपुङ्गवासी 16) C इतिरस्य प्रमोदं मन्विं सन स्यात्पुत्रिनं स्रजयलङ्घनं च तत्र स्वप्न पप्रच्छ चोऽमुष्य 19) Cg ततोऽनेन स्वप्नेन प्रथा for देन etc. 21) C B दनुज्जात्र 22) P पुन्ययान 71 इति, B adds on the margin कण्विद् between कुन्ययान and चत्रो 23) P कृष्णकृष्णत (सिवा 25) B has a marginal gloss कर्षयन्त न कुवरेदी 26) P नृशिरःधोरा, B has a gloss वेदं तयं on गर्भ 31) Cg वृत्ते, B इत्युक्त्वा नूनं 33) P B C इत्यर्थां or इत्यर्थां, but the spe lling इत्यर्थां is uniformly adopted here 36) P अरेरि प्रहर्षम्

- 1 पण्डितान् पूजयामास बालकांश्च नराधिपः । पाठकोलाहलोत्तालान् बहवः सूतिमातृकाः ॥ ३७ 1
 प्रीणयन्नर्षिणां सार्यमर्थमुज्वलयत्तैः । सुतोर्जन्मोत्सवं चाह चकार पुरि भूपतिः ॥ ३८
- 3 § १४) ततो राजा समाकार्यं चर्यं मौहूर्तिकं संमान्य पप्रच्छ । 'हंहो सांवत्सरिक, कथय कुमारस्य 3
 जन्मनक्षत्रप्रहाणां फलम् ।' दैवज्ञेन निवेदितम् । देव शृणु । आनन्दः संवत्सरः । ऋतुः शरत्स-
 मयः । मासः कार्तिकः । तिथिर्विजया । वारो बुधः । नक्षत्रं हस्तः । राशिः कन्या । योगः सुकर्मा ।
- 6 सौम्यग्रहनिर्घक्षतं लग्नम् । संपूर्णवलाः सर्वे ऽपि प्रहाः सौम्याः, एकादशस्थानस्थिताः पापप्रहाः । 6
 अपि च ।
 वीक्षिते ऽत्र ग्रहैः सौम्यैर्मुहूर्ते स्फूर्तिशालिनि । चर्का वा चक्रितुल्यध्व सुतो जातो भवेदसौ ॥' ३९
- 9 नृपेणोक्तम् । 'गणक, कति राशयः, के वा राशिगुणाः ।' निवेदितं निमित्तविदा । 'देव, अवधारय । 9
 तद्यथा,
 मेपो वृषाख्यो मिथुनश्च कर्कटः सिंहश्च कन्या च तुला च वृश्चिकः ।
- 12 धनुः प्रवीणैर्मकरश्च कीर्तितः कुम्भश्च मीनः कथिताश्च राशयः ॥ ४० 12
 सांप्रतमेतेषु राशिषु जातस्य पुरुषस्य महिलाया वा गुणगण आकर्ष्यताम् ।
 शूरः कृतशो दीर्घोऽश्वाण्डकर्मा पुनर्मृदुः । लोलचक्षुः प्रियः स्त्रीणां मेपजातो भवेन्नरः ॥ ४१
- 15 सत्यवादी शुचिर्दक्षो भोगी त्यागी मनोरमः । सुमित्रश्चाद्यगमनो वृषे जातो भवेन्नरः ॥ ४२ 15
 चलचक्षुश्च मिथ्याद्यो मैथुनासक्तमानसः । कर्णरोगी धनेनाढ्यो जायते मिथुने नरः ॥ ४३
 शूरः कृतशो द्रव्याढ्यः कुराज्ञो गुह्यवत्सलः । कोपनो ऽत्यन्तदुःस्वार्तः कर्के जातो भवेन्नरः ॥ ४४
- 18 अभिमानी क्षमाशीलो जननीजनकप्रियः । मद्यमांसरतो नित्यं सिंहजातो भवेन्नरः ॥ ४५ 18
 वृद्धभारे च धर्मार्थो सर्पलोकमतो धनी । कामिनीहृदयानन्दी कन्याजातो भवेन्नरः ॥ ४६
 हृष्यालुर्मित्रयात्सल्यपरो दुःखनिक्तेतनम् । स्फुटपापयो विरागी च तुलाजातो भवेन्नरः ॥ ४७
- 21 शूरः शूरः पिङ्गलाक्षो दीर्घो निष्ठुराशयः । धनी वियोगी पिङ्गलाक्षो वृश्चिके स्वाप्तरः सदा ॥ ४८ 21
 मेधावी सत्यभापी च सर्पलोकमतो हरः । धर्मभार्यः सुतेजसी धनुर्जातो भवेन्नरः ॥ ४९
 दर्शनीयः सुधीर्विद्वान् पुत्रवान् दीर्घजीवितः । पट्टारपरस्वागी मकरे जायते नरः ॥ ५०
- 24 लोलहृष्टिर्गजाभ्यासासुनो भानी पिचक्षणः । पराक्रमी च तन्द्रालुर्जातः कुम्भे भवेत् पुमान् ॥ ५१ 24
 शूरः समुद्रगम्भीरः स्पष्टयान्यस्तु कोपनः । युद्धप्रधानो गर्विष्ठो मीने जातो भवेन्नरः ॥ ५२
- राजाप्येतदाकर्ष्यं निमित्तविदो रूपशानां सहस्रं प्रदाय समुत्तस्यौ । ततः प्रमुदितमना भूपतिर्द्वादश-
 27 दिने सप्तप्रमपि जने संमान्य वासोभिः स्वग्रहप्रकुचलयमालावृत्तचन्द्रदर्शनानुसारेण तनुजस्य द्विधापि 27
 कुचलयचन्द्र इत्यार्यां वितीर्णवान्, अपरमभिर्धयं धीवत् इति । एवं धात्रीभिः पञ्चभिः परिपाल्य-
 मानः समितिमिर्यतिधर्म इय कलाकलापेन प्रतिपद्यन् इय, पितुर्मनोप्य इय प्रथममानः, सहस्रकर
 30 इय दिग्भूतसंगसंगतः, सर्वैरपि फरनलात्करतलं संचार्यमाणो ऽतिवृषितैरिवानोपजनलोचनेः पीपमानः 30
 सुधामप इय निर्मितः प्रजापतिनाश्वर्यदेशीयः । समुद्राद्य इय कुम्भभूः, दिनकरनिशाकरकरनिकरासृष्टे
 परिजनेनाप्यहृदयमने ऽमिलितगुरुजने विद्यागृहे पतिरिव जितेन्द्रियः, भोजनास्वादे ऽप्यकृतादरः,
 33 अनुकूलदुकूलयुगलपरिधाने ऽप्यदृश्याधानः, तिरस्हनमुपसृष्टुर्धिया कुद्रासप्तप्रभारिण्या मेधया 33
 द्वादशवर्षाणि यावत् कलाचार्यपाभ्याध्यासीकृता इय कलाशालिकलाविमलाः सकला अपि कला हेलया
 कलयामासिवान् ।
- 36 § १५) अन्यदा च स कुमारः स्फाटकारः परिलसद्विक्रमाधारः कृतमञ्जनभोजनोपचारधन्- 36
 नानुलितः प्रावृत्तैकक्षीमयुग्मः कण्ठनिक्षिप्तमुमनःस्रक् स्वसदृशप्रसाधनप्रसाधितोपाभ्यायपृष्ठलाः पितुः
 पदपद्मयुग्मं नमस्कर्तुमुपागमत् । राजापि तं विलोभय सकललोचनरोचनाकारं भास्वन्तमिव कमल-
 39 तण्डो घक्राशङ्कामिष रत्ताकरः सेरमनाः समभूत् । कुमारेण भविर्नयं प्रणतः क्षितिपस्तमुत्सर्गे 39
 निवेद्य प्रोक्षियात् । 'उपाध्याय, कुमारेण तत्रमयतो भयतः सकलो ऽपि कलाकलापः स्वीचक्रे ।' ततः
 कलाचार्येणोक्तम् । 'देव, कुमारेण मत्सफारात्काधिवि कला न शृद्धीताः । किंतु कुमारो मेधानिधिः

- 1 सकलाभिः कलाभिश्चिरादुत्कण्ठितचेतोमिर्वधूमिरिय बह्वभः प्रावृषि नदीभिरिवादीनाभिर्नदीनः स्वयं 1
स्वीकृतः । अथ नृपेणोपाध्यायं विधिना संभूष्य प्रोक्तम् । 'वत्स, तवातुच्छुद्धुःसहविरहदहनसमुत्थ-
3 चिन्ताभूमध्यामा यथार्थाभिधाना प्रियङ्गुदयामा समजनि जननी ते, तत्तां प्रणम ।' एवं समादिष्टः 3
पुत्रः 'देवो यथा समादिशति' इति वदन् भूषतेरुत्संगत्समुत्थाय जननीं तदात्वविलोकनामन्दानन्द-
वाष्पभरस्रुतलोचनं समीचीभूष्य सविनयमाननाम । निःशेषमङ्गलोपचारं कृत्वा सुतं शिरसि चुम्बित्वा
6 स्नेहेन देवगुरुणां सतीनां मातुर्णां प्रभावेन पितरमनुहरस्व' इति जल्पितवती यावद्देवी तावत्परित- 6
मागल्य प्रणिपत्य च जनयित्रीं प्रतीहारीं प्रोवाच । 'देवि, स्वामी स्वयमद्य वाहकेलिं पतंत्यतः प्रेष्यतां
कुमारः ।' ततो मात्रा स विसर्जितः क्षितिपसमीपमुपाजगाम । वसुधाधवेनोक्तम् । 'मो महासाधनिक,
9 गण्डवाहनं तुरङ्गममुपनय महेन्द्रकुमारस्य । तथा यथाहमुत्तमंस्तुरगानपरेणां राजपुत्राणां नियोजय । 9
ममापि पचनावर्ते तुरङ्गममर्पयेति । अपि च ।

रत्ननिर्मितपर्याणं सौवर्णमुखयन्त्रणम् । अर्पयोदधिकङ्गोलं हयं कुवलयेन्द्रे ॥' ५३

- 12 § १६) तावदादेशानन्तरं तेन कुवलयचन्द्रस्य पुरस्तुरङ्गमः समुपस्थापितः । यश्च कीदृशः । 12
चायुरिव गमनेकदत्तचित्तः, मनोभाव इव क्षणप्रातदूरदेशान्तरः, युवतिसभा इव चपलः, विषणिश्रेणि-
रिव मानयुतः, पण्याङ्गनाम्रमप्रकर्ष इवानवस्थितचरणवतुष्कः । तं विलोक्य नृपेणोक्तम् । 'कुमार,
15 किंचित्तुरङ्गक्षणविचक्षणो ऽप्यसि ।' कुमारेण विज्ञप्तम् । 'गुणचरणकमलाद्यधनेन किंचित्परिष्ठातमस्ति ।' 15
भणितं भूषेन । 'वाजिनां कति जातयः, किं प्रमाणम्, किं लक्षणमपलक्षणं च' इति । कुमारेणाभ्यधायि ।
'नाथ, अवधार्यताम् । यद्भवानामष्टादश जातयः, योद्वाह-सेराह-कियाहादयः । से वर्णलाञ्छनविशेषेण
18 भण्यन्ते । अश्वस्योत्कृष्टवयसः प्रमाणम् । 18

नराङ्गलानि ह्यपिशन्मुखं भालं त्रयोदश । अष्टाङ्गलं शिरः कर्णां पद्मङ्गलमितौ मतौ ॥ ५४

चतुर्विंशत्यङ्गलानि ह्यस्य हृदयं तथा । अशीतिश्च समुच्छ्रये परिधिक्लिगुणो भवेत् ॥ ५५

- 21 एतत्प्रमाणसंयुक्ता ये भवन्ति तुरङ्गमाः । राज्यवृद्धिं महीपस्य कुर्वन्त्यन्वस्य यान्छितम् ॥ ५६ 21
एकः प्रपाणे भाले च द्वौ द्वौ रन्धापरन्त्रयोः । द्वौ द्वौ यश्चि शीपं च ध्रुवावर्ता ह्ये दश ॥ ५७
अत ऊर्ध्वं गुणैर्न्यूनानन्दनान् वा हयानिह । दुःखातिदुःखदान् प्रोचुरश्वलक्षणदक्षिणाः ॥' ५८
24 यावदेतत् कुमारो निवेदयति तावद्भूषेन निगदितम् । 'वत्स, पुनः प्रस्तावान्तरे श्रोष्यामः' इति वदन्ना- 24
रुढः क्षम(परिवृद्धः) पचनावर्ते तुरङ्गे, कुमारो ऽप्युदधिकङ्गोले, महेन्द्रो ऽपि गण्डवाहने, अपरा अपि
राजपुत्रा अपरेषु तुरङ्गेषु । अपि च ।

- 27 गजैस्तुरङ्गैश्चतुर्गैरैकैः पदिकैस्तथा । विस्तीर्णमपि स्त्रीक्रीणं राजद्वारं तदाभवत् ॥ ५९ 27

§ १७) ततो घृतसितातपत्रश्लक्ष्णाहवारानुगलोपवीज्यमानश्चतुरङ्गममूचप्रापरिभुतः क्षितिपतिः

- श्रीपथनवतीर्य च वर्षधैर्यगुणशाली करौतुकायातलोकलोचनप्रमोदमादधानः क्षणेन पुरीपरितरमवाप्य
30 सकलमपि वलं दूरतो विधाय वाहकेलिं फर्तुं प्रवृत्तः । कुमारो ऽपि धौरितकादिपञ्चगतिक्रमनिरिक्षणाय 30
स्वमभ्यं वाहकेलौ मुमोच । यावज्जयजयारवं जनः करोति तावत्सर्वेषां राजपुत्राणां पश्यतामेव तत्क्षणं
पहलतमालदलदयामलं गमनतलमुदधिकङ्गोलः समुत्पपात । ततस्तस्य वाजिनो जवेन दक्षिणां दिशं
53 प्रति धावतो ऽनुधावन्तीव शाखिनः । यदग्रे निकटीभूताः पश्चार्थास्ते ऽप्यनिकटीभूताः । तत एवं 33
द्विपमाणेन कुमारेण चिन्तितम् । 'अहो, यदि तावत्तुगस्ततः कथं नभस्तेलमुत्पतितः । अथ यदि देवः
फो ऽपि ततः कथं तुरङ्गत्वेन मुञ्चति ।' एवं चिन्तयता कुमारेण परीक्षाहते यमजिह्वाकरालया ध्रुविकया
36 निर्दयं तार्क्ष्यं कुक्षिप्रदेशे हतः । ततः पतच्छोषितनिवहो वाऽः शिथिलसर्वाङ्गसंधिर्मूर्च्छानिर्माळिताशः 36
दितौ पतितमात्रः 'कुमारापहारात् पापी' इति भणित्वा तत्कालमेव जीवितव्येन तदजं । ततस्तं गतासुं
निरिक्ष्य कुमारेण चिन्तितम् । 'अहो, विस्मापनीयमेतत् ।

- 50 यद्यभ्यस्तकथं देवमार्गमामी न चैप चेत् । तुरगस्तदयं किं या प्रहारेण हतो मृतः ॥' ६० 50

§ १८) अथ तपात्ययसमयसजलजलदगर्जिगम्भीरधीरः कस्यापि दाप्यः समभूत् । 'मो निर्मल-

- वाशिर्षशायिभूषण कुवलयचन्द्रकुमार, समाकणयं मम वचनम् । 'गन्तव्यमस्ति तयाद्यापि गन्तुतिमार्थं
42 दक्षिणादिग्धिभागे, द्रष्टव्यं चाट्टपृथमिथ किमपि ।' इदं च श्रुत्वा चिन्तितं कुमारेण । 'अहो, कथं 42

3) Bn Inter. जन्नी & समग्नि, P om. ते 4) B तदास्त्रीरुहः. 6) C इति कारवासीरुहं दश देवीभारः. 7) C
निरिता 13) P मनेभर इ. 15) Cg गुणवर्णन इ. 19) P क्षम for मः 23) P दश, B दशः. 23) P 'वत्सवत्स',
B om. चक्रहः. 30) P परिपारि 35) P Inter. न & मुक्ता. 36) Ck & 'तदः' कर्त्तौ इति मन्त्र शिरो रतिगतयो
दृष्टः तदुत्तः. 40) C गम्भीरः कम्पति. 41) B इंद्रपुत्रः, C गन्तुतिः.

- 1 पुनरेतत्, को ऽपि मम गोत्रं नाम च जानाति । अथवा को ऽप्येव दिव्यो मम शुभायतये दक्षिणाशामि-
 मुपं मां प्रेरयति निष्कारणकरुणापरत्वेन । अतीन्द्रियज्ञानगोचरतया चालङ्घनीयवचनाः किल देवा
 3 मुनयश्च भवन्ति ।' इति ध्यात्वा दक्षिणाभिमुखं गच्छन् गन्धूतिमतिक्रम्य कुमारो ऽशेषान् दिग्विभागात्
 यावद्विलोकयति तावदप्रतो ऽनेकपर्यंतपादपभ्यापदलतागुल्मगहनां महाविन्ध्यादृचीं दृष्ट्वा । या च
 पाण्डवसेनेवार्जुनालं कृता, श्रीरिव महागजेन्द्रसनाथा, महापुरीष तुङ्गशालकलिता । चिन्तितं कुमारेण ।
 6 'अवद्यं वशीकृतेन्द्रियप्रामः को ऽप्यथ महर्षिर्महात्मा दिव्यशानावलोकिताखिलपदार्थसायं परिव-
 सति । यत्स्य भगवत उपशमयतः प्रभावेन विरुद्धानामपि जन्तूनां परस्परमह्यभिर्म प्रेम संजातम् ।'
 पतद्येतसि चिन्तयन् कुमारः कुवलयचन्द्रो यावात्किंचिद्भागमुपसर्पति तावदनतिदूरे ऽतिस्निग्धवह-
 9 लकिसलपविराजमानं बहुदिग्जलतमोलाहलमसंख्यशाखासंकुलं चटपादपमपश्यत् । तं वीक्ष्य तामेव
 दिशं प्रति चलितो ऽचलापतिपुत्रः, क्रमेण च स चटवृक्षतलमलंचकार । ततो यावत्तत्र कुमारो ऽस्ति
 तावत्स्य तपोनियमशोषिताङ्गस्तेजसा ज्वलन्निव, मूर्तिमानिव धर्मः, उपशमरसरराजधानीव, निघास
 12 इव चारित्रलक्ष्म्याः, केलियनमिव सोम्यतायाः, मुनिः को ऽपि महात्मा दिव्यपुरुषमृगेन्द्रयोर्मध्य-
 स्थितश्चक्षुष्पथमायातः । ततस्तेन कुमारेण चिन्तितम् । 'यदिमं साधुं सकलत्रैलोक्यवन्दनीयचरणार-
 विन्दयुगलं प्रणिपत्य स्वस्याभ्यापहारं पृच्छामि । केन हेतुनाहमपहतः, को धैव तुरङ्गः ।' इति चिन्तयन्
 15 संप्राप्तः पृथुशिलापट्टस्थितस्य महर्षेः सैनिकपैम् । मुनिना प्रोक्तम् । 'भो शशिवंशविभूषण कुवलय-
 चन्द्रकुमार, स्वागतं तव । वत्स, आगच्छ' इति । अथ तेन स्थानामगोत्रकीर्तनविसितमानसेन महता
 विनयेन प्रणतं मुनिपतेः क्रमकमलयुगलम् । भगवता सकलभ्रवमयहारिणा सिद्धिसुखकारिणा धर्म-
 18 लाभाशीर्वादं लभितः कुमारः । ततो मुनिसमीपस्यदिव्यपुरुषेण प्रसारितः ससंभ्रमं सुरपादपकि-
 सलयक्ष्मलो माणिन्पकटकभरणभूषितो वामेतरः करः । ततो नृपतनुजेन कष्टदयेन तस्य पाणितले
 गृहीत्वेपद्मिनतोत्तमाङ्गेन कृता प्रणतिः । मृगेन्द्रेण च बहुलशिथिलकेसरधारिणा उद्वेहदीर्घतरलाङ्ग-
 21 लेन प्रशान्तध्रुवद्वयेन स्तोकमुकुलिताक्षेणानुमानितो राजतनयः । कुमारेण हर्षयशविकसनमुदितान्त-
 रन्नेहया स्निग्धवचलया दशा हरिर्दृष्टो । उपविष्टश्च नातिदूरे मुनिपस्य । भगवता निगदितम् ।
 'कुमार, त्वयेति चिन्तितम् ।

24 पृच्छान्यहं साधुममुं कृतो मे केनापहारः क इवात्र हेतुः । 24
 को वायमभ्यस्तदिदं निवेद्यमाने मया विल्लरतः शृणु त्वम् ॥' ६१

इति श्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रमस्त्रिविरचिते कुवलयमालाकथासंक्षेपे श्रीप्रद्युम्नसूरिशोधिते
 27 कुवलयचन्द्रोत्पत्तिनुरगापहारसाधुदर्शनकीर्तने नाम प्रथमः प्रस्तावः ॥ १ ॥ 27

[अथ द्वितीयः प्रस्तावः]

§ १) ततश्च दन्तद्युतिभिर्मुनीन्द्रस्तमःसमूहं विदधद्विष्टम् ।

- 30 उवाच तत्संशयमेदम्मात् तद्बोधनार्थं वचनं सुधाभम् ॥ १ 30
 जीवितं योयनं लक्ष्मीलावण्यं प्रियसंगमः । सर्वं चलाचलं लोके कुशाप्रजलविन्दुवत् ॥ २
 दुर्हदः सुहृदो ऽपि स्युः सुहृदो ऽप्यसुहृत्तमाः । मनीषी तेषु सर्वेषु ममतां कः करोति तत् ॥ ३
 33 एक एव भवेज्जीवः सुखी दुःखी च जायते । एक एवाश्रुते मृत्युं शिवं यालेक एव हि ॥ ४ 33
 अर्ज्यते कर्मणा राज्ञं हार्यते ऽपि च कर्मणा । विद्वान् निना न को ऽप्यस्ति कर्मणो हन्ति मर्म यः ॥ ५
 अभाष्यादर्जित्वापि श्रीः क्षयं याति क्षणादपि । घनाघना घनालीव दुर्दान्तमकृता हता ॥ ६
 36 क्षयिष्यद्वानि सद्यन्ते नरके ऽत्र शरीरिभिः । तुभ्वाण्युद्धुपितं देहं येषां भ्रवणतो भवेत् ॥ ७ 36
 कशापाशाङ्कुशादीनामावाधाः स्वस्वकर्मणा । सद्यन्ते नित्यशो हन्त तिर्यक्त्वे ऽपि हि देहितः ॥ ८
 वियोगरोगसंतापनूपकरोपादिधेदनाः । भवे भवन्ति भवितां मानवे ऽपि नया नयाः ॥ ९

- 1 मायास्याभयोद्वेगविपादाकुलचेतताम् । त्रिदशत्ये ऽपि सत्यानामभिमानभवं सुखम् ॥ १० 1
 इत्थं चतुर्गताघवासुमता भ्रमता भवे । कर्मनिर्मथनोपायः प्रापि धर्मः कदापि न ॥ ११
- 3 कल्पद्रुं दुर्लभं प्राप्य श्राययेत्स यराधिकाम् । स्वायत्ते मोक्षसौख्ये ऽपि यो भवेद्विपयी नरः ॥ १२ 3
 संसारमरुकान्तारसमुत्तारं यदीहसे । सम्यक्त्वं सलिलं चित्तद्वितस्थं तत्सदोद्यताम् ॥ १३
- 6 ततः कुमारकुचलयचन्द्र एतस्मिन्नीदृशे ऽसारे संसारे शोचमानमायालोभमोहमूढमानसैरात्मभिर्यदनु- 6
 भूतं तत्रया नुरगापहरणपर्यन्तमेकमनसा कथ्यमानं निशम्यतामिति । तथा हि,
 § २) अस्ति समस्तविशङ्कटयघवाटहुताशसमुत्थयहलधूमध्यामलितानुलविपुलनभस्तलः सर्वदेश-
 लक्ष्मीवक्षःस्थलालंकारतारहारो निखिलदेशान्तरसमागच्छद्वनेकवस्तुसङ्केतभूभाग इव यत्साय्यो
 9 विपयः । यत्र कम्पाङ्कम्पितपुण्ड्रेक्षुपत्रनिचयशब्दध्विप्रस्तमिथ प्रविशति काननभुवं कुरङ्गयूथम् । 9
 तदीयपूर्णतरलाक्षिनिरीक्षणेन स्वकीयकान्ताकर्णान्तिथिधान्तलोचनसंस्मृतिपरो लेप्यमय इय दपिधर्मित-
 स्तम्भ इव निश्चलः पथि पथिकजनश्चिरं तिष्ठति । तत्र प्रोचुद्गद्गद्संगतसुरमन्दिरोपशोभमाना गम्भीर-
 12 नीरपरिलालंघ्यतप्राकारा लवणाम्युधियत्रवेदिकाकलित जम्बूदीपलक्ष्मीरिव, सुरपुरीय सहपाथया, 12
 अलकेव पुण्यजनान्विता, लङ्केव कल्याणमयी, कौशाम्बी नाम नगरी समस्ति ।
 तस्या एकत्र विलसज्जपञ्चरमाजुपः । किं नमो वर्णने यस्या न गीप्तिरपि क्षमः ॥ १४
- 15 तां प्रियप्रणयिनीसिव भुङ्क्ते पुरन्दरपरक्रमः पुरन्दरदत्ताभिधो वसुधाधीशः । यस्तु प्रालेयाचल इव 15
 कीर्तिमन्दाकिन्याः, विश्रामविटपीव गुणशकुनानाम्, कल्पपादप इय यथाचिन्तितदत्तवित्तः ।
 अत्ययदातेन जिता हंसाः फंसारिमेचका हरयः । सवितुः सिता यभूवुर्धशशा प्रसरता गगने ॥ १५
- 18 तत्रैक एव दोषो ऽस्ति सन्तुडे ऽपि गुणधिया । यज्ञैर्नवचने सौर्यवृक्षमूले न वासना ॥ १६ 18
 § ३) तस्य भूवासवस्य वासवस्येव सुरगुरुशतृषिंधुद्विनिधानं वासवाभिधः सचिवेश्वरः । स
 नृपतिः सहोदरमिव सहचरमिव पितरमिव देवतामिव तं मन्त्रिणं मनुते । स मन्त्री कौस्तुभमणिमिव
 21 पुरुषोत्तमो दुर्वारवैरिचारणनियारणधारणारितुल्यं धीजिनेश्वर्यणीतं सम्यक्त्वं हृदि धारयति । तस्य 21
 मन्त्रिणो वासवस्यान्यादा कृतप्रामातिकायदयकस्य भगवतामर्हतां महाहार्णामर्हणानिमित्तं जिनायतनं प्रवि-
 शतो द्वारदेशे ऽनेकथिधमभूतपरिमलपरिमिलितमधुकरनिनादमनोहरेण पुष्पकरण्डकेन समं बाह्योद्यान-
 24 पालकः स्थावरारथ्यः समाययौ । तेन तत्परणयुगं प्रणम्य 'देव, धर्ष्यसे । सकलकामिजनलोचनप्रमोदप्रदः 24
 प्रातस्तायद्वसन्ताचतारः' इति जल्पता पुष्पाण्युपदीकृत्य महामन्त्रिणः करतले सहकारमज्जरी ततः समर्पिता ।
 अन्यच्च 'तत्रोद्याने चन्द्र इव तारकानिकरेण क्षिप्यगणेन परिवृतः क्षमारामालालामश्वारिवरत्नरत्नाकरः
 27 सर्वयमुनिशिरोरत्नं निहतदुर्जयकगायसंघयः सज्जमनन्दनः धीधर्मनन्दनो नाम यतीश्वरः समवातरत्' । 27
 § ४) तदाकर्ण्य मन्त्रिणा भुङ्कुटीभङ्गभीमाननेन 'हा अनार्य' इति घृता सहकार्यजरीं निजसह-
 चरहस्ते समर्प्य साक्षेपमिति जल्पितम् । 'रे रे दुष्पचार विदेकविकल स्थावरक, प्रथमं प्रधानं सादरं
 30 वसन्तं कथयसि पश्चाद् धर्मेनन्दनाचार्यम् । 30
 क्क घणीकः क्क वा मेघः फालसः क्क च नागराद् । क्क वसन्तः क्क भगवान् सुरिः श्रीधर्मनन्दनः ॥ १७
 धतुराद् तनुते चित्तं कामतं स च साधुराद् । तदेव विपरीतं तु धीक्ष्यतामन्तरं द्वयोः ॥ १८
- 33 तद्गच्छेत्तस्यामनो दुर्वुद्धिविलसितस्य फलं भुङ्क्त्व' इति । 'रे प्रतीहार', अमुष्य वनरत्नरस्य वेदाराणां 33
 लक्षार्थं स्वरितं दापय, येन तत्कर्षणायासवियशाः पुनरपीदृशं निर्विवेकं न वदति' इत्युक्त्वा मन्त्री
 विहितदेवतार्चनः प्राप्य राजसौधं तामेव मञ्जरीं नृपतिरुत्तलसंगिनीं चक्रे । राज्ञा भजितम् । 'किं
 36 यद्विरुद्याने पुष्पकालो ऽयत्तार ।' ततो मन्त्रिणा जल्पितम् । 'वसन्तलक्ष्मीवीक्षायै देवपादमयधारः 36
 यस्वैति ।' इति श्रुत्वा सुरेश्वर इव चतुर्दन्तं नृपतिरुत्तुङ्गं मतङ्गजमारुह्य चतुरङ्गयलेन यनायनीमीयिवान् ।
 मन्त्री नृपं मोवाच । 'देव, अवधार्यताम् ।
- 39 अमन्दानन्दसंदोहस्फुरन्मधुकरसरैः । स्वलाभमोजानि ते सौवागतिफलं यदन्ति हि ॥ १९ 39
 अभी पूषा निरीक्ष्यन्ते नम्राः फलकदम्यकैः । स्वय्यागच्छति भूनाये कः कुर्वाण नति शिवी ॥ २०

4) म मरुकाण्डे 7) म तिष्ठतः 17) ए हावः for हरकः 22) ए मत्तारो-मिति 23) ए इतिद्वि-ए मिति-ए for
 एरिति-ए 25) ए adds एर and न adds हरि (but later scored) before 'मन्त्री' 29) ए न 'वृत्ति' for 'मन्त्री'
 32) ए इति इति-मिति 35) ए एतयोः 37) ए 'सर्वं न-इ' 39) ए अमन्दानन्दो-ए मन्दानन्दो-ए

- 1 भ्रमरैर्गातमेकान्तमपुरैस्ताण्डवं दलेः । तूर्यत्रिकं वितन्वन्ति दुग्मा देव तयाप्रतः ॥ २१ 1
कुपेन्तीव दुग्मा देव भयतधरणाचनम् । कुमुमेरसमैर्द्वैरुणितैश्च गुणस्तुतिम् ॥ २२
- 3 § ५) एवं निवेदयन् महामन्त्री परितो वने दृष्टिं व्यापारयन् ध्यायति स्म । 'तावदत्रोद्याने धर्म- 3
नन्दनो विभुर्न वीक्ष्यते, तमेव हृदि धृत्या मयात्र विमुरानीतो विनाप्यर्थमेव, तन्मन्त्रेऽन्यत्र कुत्र वा
वनस्पतिकुन्धुपिपीलिकाप्रभृतिबाहुल्यात्प्रासुक्त्वं विभाव्य सिन्दूरकुट्टिमतले सशिष्यः स्थितो भगवान्
6 भविष्यति' इति चिन्तयित्वा राजानमवादीत् । 'देव, यस्या कुमारत्वे सिन्दूरकुट्टिमासत्रेऽशोःकतरु- 6
रोपितः स कुमुमिती न वा, इति न ज्ञायते ।' राज्ञोक्तम् । 'चारुदितं भवता' इति वदन् मन्त्रिणः करं
करेण गृहीत्या गतेन तेन तत्र मुनयो दृष्टाः । केचिद्धर्मध्यानदत्तावधानाः, केचिदप्रतिमापालन-
9 लालसमानसाः, केचिच्चतुर्दशसिद्धान्तपठनप्रवीणान्तःकरणाः, केचिद्विनिघासनाध्यासीनाश्च । तेषां च 9
मध्यगतं ताराणामिव ताराधिपम्, सागराणामिव क्षीरसागरम्, सुराणामिव सुरेश्वरम्, चतुर्हानिनं
तं महामुनिं वीक्ष्य मनाद् प्रमुदितः क्षितीशः सचिवमुवाच । 'क एते पुरुषाः, कश्चैत्र नृप इधैपां
19 मध्यगतः' इत्युक्ते वासवसचिवः प्रोवाच । 'देव, तावदयं मुनिपतिर्भ्रातृद्वयां कुतीर्थैरुक्तयित्वापथ- 19
पतितानां जन्तूनां मुक्तिपुटीमार्गोपदेशको भगवान् श्रीधर्मनन्दनाचार्यो देवानामपि वन्द्यादाारविन्दः,
तथास्यैव शिष्या महात्मानोऽसौ मुनयः, तदुपसृत्याचार्यस्य समीपे धर्माधर्मं प्रष्टुमुचितम् ।' 'अथ
15 भयत्वेवम्' इति वदन् मन्त्रिरुत्तले लक्ष एव भूपतिर्गुरुसमीपमुपेयिवान् । अथ मन्त्री स्तुतिपूर्वं प्रदत्त- 15
प्रदक्षिणात्रयः सुमुञ्चरणाम्भोजं ननाम तथा वसुधाधिपोऽपि । भगवौश्च धर्मलामं दत्त्वा 'स्वागतं
भवताम्, उपाविशत' इत्युवाच । ततो 'यदादिशति भगवान्' इति वदन्प्रपत्तत्रैव कुट्टिमतले न्यविक्षत,
18 मन्त्री च गुहजनमनुश्राप्य, तदा चान्येऽपि नृपमार्गमनुवर्तमानाः पान्थकार्पटिकादयो नत्वा भगवन्त- 18
मुपविष्टाः । भगवता सुखदुःखे जानतापि लोकाचार इति शरीरकुशलतावृत्तान्तं ते पृष्टाः । तैस्त्तम् ।
'सममद्य तत्रमयद्भवदर्शनेन' इति । ततश्च चिन्तितमवनीषेत् । 'भगवतोऽमुष्यासामान्यं रूपम्, अगण्यं
21 लावण्यम्, अमेया कान्तिः, अपूर्वकदम्बरसः प्रशस्तः, तथा चायं सेतुबन्धः संसारसिन्धोः, 21
परशुस्त्वणालतावनस्य, अशनिर्मानशिलोद्ययस्य, मूलं क्षमापादपस्य, आकरः सर्वविद्यानाम्, कुलमन्दिर-
भाचाराणाम्, महामन्त्रः क्रोधादिकपायचतुष्टयमुजङ्गमस्य, दिवसकरो मोहान्धकारस्य, दावानलः
24 स्कूर्णद्रागशाखिनः, अर्गलायन्धो नरकद्वाराणाम्, कयकः सत्यधानाम्, निधिः सातिशयका 24
नमणीनाम् । सर्वथा सर्वगुणालङ्कितसफलसंप्राप्तमनुष्यजन्मनोऽस्य किं वैराग्यकारणं बभूव, येन
भगवता यौवनलक्ष्मीभाजापि सर्वदा सर्वदुःखसमुच्चयशय्या प्रव्रज्याङ्गीचनेः तत्पृच्छामि' इति
27 चिन्तयन् महीपतिर्मुनिना धानिना स्वयमेव श्रोक्तः । 'चतुर्गतिकेऽपि भवे सुलभं वैराग्यकारणम् । 27
यदन्येऽपि विषयसुखास्वादमोहिता जीवाः पापं कुर्वन्ते तदेव धानिनां वैराग्यहेतुः । तत्र नरकगतौ
तावन्निविद्या विद्याया, क्षेत्रज्ञाऽन्योन्यमुदीरिता परमाधार्मिकसुररुता च । ततस्तद्गुःखाति धर्पकोट्या-
30 ध्यास्यातुं न शक्यन्ते, एवं तिर्यङ्गानुष्यदेवगतिष्वपि । इह लोक एतदेव जिननाथवचनं क्रियमाणं 30
धर्मार्थवामदम् । परत्र च मोक्षपुरुषार्थसाधकम् । ततः प्रथमं धावकधर्मं समाहित्य परानुसूयधर्मपालने
भनो नियोजय' इति ।
- 33 § ६) अशन्तरे प्रस्तायं परिहाय कृताञ्जलिना वासवमहामन्त्रिणा भगवन्तं धर्मनन्दनं मुनिपं 33
नत्वा सथिनयमूचे । 'नाथ, य एष त्वयाशेषदुःखनिलपञ्चतुर्गतिलक्षणः संसारः प्रणीतः, एतस्य पूर्वं
किं निमित्तम्, येन जीवा भवे परितन्मन्ति ।' श्रीधर्मनन्दनमुदुषणा भणितम् । 'भो मन्त्रीश, नरेन्द्र
36 पुनरुद्दत्त' तन्मृणु संसारपरिस्रमणे जीवस्य यत्कारणं जिनेश्वरैरुक्तम् । तथा च । 36
श्रोथो मानश्च माया च लोभध्याप्यनियन्त्रिताः । अमी कथायाः संसारदुःखसागरहेतवः ॥ २३
अन्तर्दहनं गुणप्रामसिद्धः श्रोधधनज्ञयः । यहिर्धैस्तुपरिष्णोपटतः पावकतोऽधिकः ॥ २४
39 कदाचन सुधीर्देवे स्वानं न स्वान्तवेदमनि । श्रोघस्य दन्दशरस्य निःशुकस्य जनक्षये ॥ २५ 39
केवलं सपदष्टस्य प्रतीकारोऽत्र विद्यते । दुर्दान्तक्रीधसर्पेण दष्टस्य तु न सर्वथा ॥ २६

- 1 मातङ्गस्पर्शने शुद्धिः सुवर्णपयसा नृणाम् । न पुनः कोपचाण्डालसंगत्ये स्यात्कथंचन ॥ २७ 1
 नितान्तं स्तिमितं यस्य स्वान्तं शान्तरसाणसा । न कदापि स्फुरेत्तस्य कोपाटोपहुताशनः ॥ २८
 3 जिनाभ्युदसमुद्भूतप्रशाम्नात्तयौगतः । यः क्रोधाग्निं शमयति तस्य धर्मचनं स्थिरम् ॥ २९ 3
 यदि क्रोधो भवेन्नैव कदाचन शरीरिणाम् । तद्दृश्यं कराम्भोजवासिन्यः स्युः शिवधियः ॥ ३०
 अत्यन्तकोपमहातमःप्रखरान्वीकृतस्वान्तो भ्रातरं भगिनीमपि हन्ति, यथायं पुरो निविष्टः पुरुषः ।
 6 नृपेणोक्तम् । 'प्रभो, धर्मं न जानीमः को ऽप्येव पुरुषः, कीदृशः, किं चैतेन कृतम्' इति । ततो गुरुणा 6
 भाणि । 'य एव तव वामो मम दक्षिणपार्श्वे स्थितस्त्रिनयनगलगवलकज्जलामो गुञ्जाफलरक्तनयनो
 अकुटीभङ्गभीषणास्थो रोयस्फुरदधरोष्ठपुटो दृढकठिननिष्ठुराङ्गो मूर्तिमान् कोप इव संप्राप्तः । एतेन
 9 कोपवशाद्यच्छा यन्निमित्तं तदाकर्ण्यतामिति । 9

§ ७) अस्ति वसुधावामाक्ष्या एकं कुण्डलमिद्योत्ततृकनकमयप्रकारगम्भीरपरिखापरिवृता काञ्ची
 12 नगरी । तस्याः पूर्वदक्षिणदिग्दिग्भागे विगव्युतिमात्रे रगडानाम संनिवेशो ऽस्ति । तत्र मुशर्मदेवो 12
 द्विजः परियसति । पत्नी मुशार्मा । तस्य च ह्रस्वसोमाभिधो ज्येष्ठपुत्रः । तस्य लघुपुत्रात्ता सोमदेवः । 12
 तयोः स्वसा श्रीसोमा च । स तु ह्रस्वसोमो वाल्यादेव चण्डश्चपलो ऽसहतो गर्वादुराकन्धरः स्तब्धो-
 ऽतिकर्कशवचाः सर्वदा सर्वदिग्भाशिरागसो ऽपि रथ्यास्तु परिताडयति । तस्य तादृशस्य स्वभावं
 15 वीक्ष्य डिम्भैरेव चण्डसोम इति नाम गुण्यं कृतम्, तावन्नरेश, स एवः । स कियद्द्वितीयसरे-15
 रतिक्रान्तैः पित्रा ब्राह्मणकुलवालिभ्या नन्दिन्या सह पाणिं ग्राहितः । तत्र पितरौ कुटुम्बभारमारोप्य
 मन्दाकिनीतीर्थयात्रारूढे निर्गतौ । चण्डसोमः क्रमेण यौवनश्रियमलंचके । ततः सा नन्दिनी च
 18 यद्यत्पल्लण्डितशीलप्रता तथापि तां तारुण्यपुण्याद्यवरमणीयां वीक्षमाणश्चण्डसोमः स्वमत्तसि न 18
 विश्वसिति । ततो नरनाथ, तस्या उपरि किञ्चिद्रागमुद्भूतस्तस्य को ऽपि कालो व्यतिचक्राम । अयान्यदा
 तत्र शरङ्गदमीरवततार ।

- 21 अभवन् सर्वतो यस्यां दिशः सर्वा विकस्वराः । कुमुदिन्यः प्रमोदिन्यः सदाकाशा विकासिनः ॥ ३१ 21
 अनुच्छस्वच्छतापाम्नादित्ये त जनैर्जनः । यस्यासितीयं ज्ञातानि निर्मलानि जलान्यपि ॥ ३२
 यत्र स्वागतमप्रच्छि मरालानामुपेयुषाम् । सरोभिर्नेलिनीगन्धलुब्धातिकुलनिःसर्गैः ॥ ३३
 24 ससत्कलेषु चिकीर्षुर्विमुच्य करिणां कटान् । मधुषा यत्र मैत्र्यं स्वयिनो मलिना यतः ॥ ३४ 24
 यत्र चञ्चलफलोत्पुञ्जाभिरभिविवादनम् । यनात्यवधियः प्रीत्या तन्वन्तीव जलाशयाः ॥ ३५
 निष्पुण्यानामित्य धर्मं सरितां नीरममुद्भत् । यत्र धान्यान्यवर्धन्त कार्याणीवार्यचेतसाम् ॥ ३६

- 27 § ८) अन्यदा तत्र ग्रामे नटपेटकमेकं ग्रामानुग्रामं परिभ्रमन् समाजगाम । तेन सर्वो ऽपि ग्रामः 27
 प्रेक्षावीक्षार्थमन्ययितः । ततस्ते च ग्राम्या रजन्याः प्रथमे यामे व्यतीते प्रशान्ते कलकले सुदृक्कधनि-
 माकर्ण्य गन्तुं प्रवृत्ताः । एव चण्डसोमः 'सकलत्रपरिवाणं कथं करोमि' इति व्यचिन्तयत् । 'यदि
 30 तावन्नरेश द्रष्टुं गच्छामि ततः कथं जायायाः परित्राणम्, यदि बहूभाया रक्षणं तदा मम न प्रेक्षण-30
 क्षणनिरीक्षणम्, 'इतस्तदी हतो व्याघ्रः' इति न्यायादनल्पविकल्पमालाकुलितमनाः किं रचयामि,
 भार्यात्मना सह नेतुं न युज्यते, तस्मिन् रङ्गे युवशतसंकुलो ग्रामः । सो ऽपि मम धाता तत्र गतो
 33 भविष्यति । तावद् यद्भवति तद्भवतु । एतस्याः श्रीसोमाया भगिन्या एतां समर्प्य व्रजामि ।' इति 33
 विचार्य समर्प्य च कोटिप्रहरणधरश्चण्डसोमः प्रययौ । चिरं तस्मिन्निर्गते भगिन्या भणितम् । 'हले
 नन्दिनि, तावन्नटात्स्वरीक्षायै गच्छावः ।' नान्दिन्या भणितम् । 'हले श्रीसोमे, किं न जानासि
 36 निजसोदरचेष्टितं येनैवं भणसि, न स्वतीवितस्य निर्विण्णासि, त्वं पुनर्युक्तं तत्कुरु' इति जल्पन्ती 36
 स्थिता । श्रीसोमा पुनस्तत्र नाटवं द्रष्टुं गता । तस्य चण्डसोमस्य तत्र रङ्गे प्रेक्षमाणस्य पृष्ठतः किञ्चिन्मिथुनं
 मन्थयितुं प्रयुक्तम् । इति जल्पितं तदभ्येत । 'भद्रे, हृदये स्वप्ने ऽपि च त्वं दृश्यसे । अद्य मनोरपशतं
 39 प्रत्यक्षं दृष्टासि । 39

त्यद्विद्योगानलन्यालामालाज्यलितविप्रहम् । सांप्रतं सौवसंयोगमुधासारेण सिद्धं माम् ॥ ३७

2) P B मीलिनि 6) C क. एव for कोपेव 11) C गन्तुं 12) P om पत्नी मुशार्मा, P B om. च after तस्य, B P
 एज्जां 15) P B सेत, B om. स before विपद्भिः. 18) C शिवानि for कोटि 21) P B विगदिनः. 24) P मत्कले-
 द्यु 29) B एव मोनवतः मद्रुण 30) P B inter न & मम 36) B निजसोदर 40) P मान्य for मय

1 § ९) पतत्संपत्तदाकर्णित चण्डसोमेन । अत्रान्तरे स प्रतिभणितस्तया तरुण्या । 'परिहात मया 1
यत्त्वं दक्षो दाक्षिण्यक्षिरोमणिस्त्यागी भोगी प्रियवद् वृत्तं, पर प्रत्येन मम पतिश्चण्ड ।' एतच्च
3 श्रुत्वा चण्डशब्दाकर्णनजाताशङ्केन चिन्तित चण्डसोमेन । 'नूनं सैवा दुराचारा मम भार्या मामिहागतं 3
परिहायैतेन सकेतितविदेन सम मन्त्रयन्ती मा न पश्यति ।'

युवा प्राह पतिस्ते ऽस्तु चण्ड सोमो ऽथवा यम । इन्द्रो वाद्य मया सार्धं त्वया सगम्यमेव च ॥ ३८
6 भणित तरुण्या । 'यद्येव तव निश्चयस्तथाय-मम पतिरिह स्थित कसिञ्चपि प्रदेशे प्रेक्षा वीक्षते तावद्दह 6
निजगृहं व्रजसि । पुनस्त्वया मम मार्गलभेन समागत्यम्' इति भणित्वा सा तरुणी रक्षतो निर्गता ।
चिन्तित चण्डसोमेन । 'अथे, सैवैषा दुष्प्रतियेन भणितमेतया मम पतिश्चण्ड ।' यावदेतच्चण्ड
9 सोमश्चिन्तयति तावदिदं नन्या गीतम् । 9

इष्ट यन्मानुषं यस्य तदन्वेन रमेा चेत् । स जानश्रेयमीर्ष्यां दुरादत्ते तस्य जीमितम् ॥ ३९
एष च निशाम्येर्ष्यां दुना चण्डसोमेन परिस्फुरदधरेण चिन्तितम् । 'कसिन् स दुराचार सा च
12 दुःशीला व्रजति । अयद्य तच्छिरो लुनामि ।' इति चिन्तयन् स समुत्थाय शोभाध्मातहृदय स्वरेदप्र 12
प्रविद्य वहलतमसाच्छादिते भूभागे गृहफलहृदयस्य पाश्चात्यपक्षे कोटिप्रहरणसज्ज स्थित ।

§ १०) इतश्च प्रेक्षणे निवृत्ते गृहफलहृद्वारे लघुभ्राता स्वसा च प्रविशन्ती चण्डसोमो वीक्षञ्चने ।
15 तेन च कोषान्वयतमसाच्छादितविशेषकश्चुपाविचार्य परलोकप्रवर्गणस्य लोभापवाद परित्यज्य नीतिं 15
कोटिश्रेण लघुसोदर स्वसा च निहतौ । द्वावपि धरातले पतितौ । सैषा मम प्रियाप्रियकारिणी सैष
पुरुषो दुःशील इति यावत्तस्य शिरच्छिन्नगीति चिन्तयन् कोटिप्रहरणमुद्गीर्य चण्डसोम प्रघावितस्ता
18 वत्कोटिफलहृदके रणन्ती लग्ना, तच्छब्दाकर्णनमात्रेणास्य प्रतिबुद्धा भार्या नन्दिनी । भणित ससन्नमया 18
तया । 'हा निर्धमं, किमेतत्तस्याध्यवसितमिति । इत कनीयान् धाता भगिनी च ।' एतश्चिन्तयन् ससन्नम
यावद्विलोकयति तावद्दुर्भुमिनी च मूर्तिं प्रापत् । तत' सजातगुरुपश्चात्तापेन तेन चिन्तितम् । 'हा हा,
21 मया अकार्यं वृत्त कोपवशात् ।' इति चिर शिलष्य मूर्च्छानिमीलिताक्ष पृथ्वीपीठे लुलोठ । नन्दिन्यापि 21
'देवर ननान्द्र च' इति भणित्वास्तोकशोकशुष्कव्यथितहृदया बहुधा ररोद । ततः क्षणमात्रलब्ध
चैतन्यश्चण्डसोम 'हा यन्पुरगुणप्रामाणिकम सदाचार, हा श्रीसोमै भगिनि, युवा विना सदाधारमपि
24 निराधार जगरसमभूत्' इति चिर विललाप । 24

असावर्त्यकारीत्यद्रष्टव्यवदनो द्विज । द्विवेव द्विजराजो ऽस्ताचलात्पतितमुद्यत ॥ ४०
तच्चदाक्रन्दमाकर्ष्य स्त्रीत्वान्मृदुलमानसा । रजनी तारकण्याजादिवाभूणि विमुञ्चति ॥ ४१ 07
27 तत क्रोधादिघाताप्रसन्न शशुं क्षय नयन् । प्रपातयन् करौश्चण्डान् सूर्यां नृप ह्वोदित ॥ ४२
§ ११) अथ स जल्पितो जनेन 'मोचण्डसोम, एव विलाप मा कार्या ।' तत स विलपश्रेव 'हा वाधव,
हा भगिनि', इति नि सत्य दमशानभूमौ चिताज्यलनज्वालावलीं कृत्वा प्रवेष्टु यावच्चण्डसोम प्रारमे
30 तावद्दामजनेन 'शुद्धीत शुद्धीत द्विज पतन्तम्' इति वदति चण्डसोमो बलिभिर्नरैर्युत । अथ द्विजैरक्त 'किं 30
प्राणान् वृथा त्यजसि, प्रायश्चित्त विरचय' । चण्डसोम उवाच । विप्रा तद्वीथता मे ।'

प्राहेको ऽधमकामेन वृत्त तेनैव शुद्ध्यति । पर प्राह जिघासन्त निम्नत्र ब्रह्महा भवेत् ॥ ४३
33 ऊचे ऽव कृतकृते पापे क्रोध एवापराध्यति । परो ऽवदद्भवेच्छुद्धो ब्राह्मणाना निवेदिते ॥ ४४ 33
कश्चिद्भूचे वृत्त पापमज्ञानात् हि दोषकृत् । प्राहान्यो वेदि सर्वेषु द्विजाना स्वस्य शुद्धये ॥ ४५
मुण्डयित्वा ततो मुण्डतुण्डे भिक्षा भ्रमन् सदा । करपात्रीं करे विभ्रद् गच्छ विदरादीर्घिकाम् ॥ ४६
36 इत्थ मिथो विरज्जति श्रुत्वा तेषा यचास्ययम् । मा चतुर्भानिन् मत्वा तान् विहाय समागतम् ॥ ४७ 36
ततोऽत्र चिन्त्यता तीर्थक्षाने शुद्धि कथ भवेत् । जलेनाङ्गमलो याति न लग्न पापमात्मनि ॥ ४८
यदि क्षान्तास्सुतेर्थापि गद्गा हरति कर्मयम् । जायते जलजन्तूना तत्कदापि न कल्मयम् ॥ ४९
39 यदि स्वरणमात्रेण जग पूत भवेदिदम् । अहो तन्मोह एवाय यज्जलेनात्मशोधनम् ॥ ५० 39
इद वाज्य यिचार न सहते हि महात्मनाम् । पर जनेन मूढेन प्रसिद्धिं गमिते परम् ॥ ५१
रागद्वेषविहीनेन यदुक्तं सर्वथेदिना । मन शुद्ध्या वृत्तं तद्धि पापप्रक्षालनक्षमम् ॥ ५२
42 श्रुत्वेति चण्डसोम स्व घृत्तान्त माञ्जलि प्रसुम् । प्रणम्य प्राह सत्य तद् यदाख्यात विमो त्वया ॥ ५३ 42

1 सर्वशक्त्यस्य विशुद्धिदस्य योग्योऽस्म्यहं यद्यद्यभाजतोऽपि । 1
दीक्षां ततो देहि ममेति तेन प्रोक्ते यत् तस्य ददौ मुनीन्नुः ॥ ५४
3 । इति कोषे चण्डसोमकथा । 3

§ १२) गुरुणा श्रीधर्मनन्दनेन पुनरप्युक्तम् ।

‘दुर्दमो मानमातङ्गो धर्मारामं भनक्ति यः । स्वशक्तिव्यक्तितो यज्ञः क्रियतां तस्य रक्षणे ॥ ५५
6 परित्यजन्नपि क्रीडं मानवो मानवर्जितः । भवेद्भवे यदि धेयःप्रिया संश्रियते ततः ॥ ५६ 6
हिताभिलाषी यः स्वस्य तेन मानमहीधरः । नेदगीयः सदाप्युद्यन्नुदताभिधधारया ॥ ५७
अहंकारो नदीपूर इव पुंसः कुलद्वयम् । भिनत्ति कूलद्वयवत् पशोच्छेदनलालसः ॥ ५८
9 दृष्टो दर्पभुजङ्गेन नरक्षैतन्यशाल्यधीः । नमस्यति गुरुन् कापि पुरतो न स्थितानपि ॥ ५९ 9
मानान्धलोचनो देही चारुमार्गं न पश्यति । अतः संसारकूपान्तर्निपतत्युचितं हि तत् ॥ ६०
मातरं पितरं भार्यामपि त्रियमाणामुपेक्षते मानमहागजेन्द्रपरवशः, यथैव पुरुषः । राक्ष
13 परिजल्पितम् । ‘भगवन्, अस्यां समायाप्तनेकलोकाकुलायां सैव पुरुष इति कथं ज्ञायते ।’ भणितं 13
श्रीभगवता । ‘य एष मम वामस्तवदक्षिणपार्श्वे स्थितः प्रोक्षामितभ्रूयुगः पृथुलघ्नःस्वलो गर्धमरमुकुलित-
दृष्टिरुत्तकनकवर्णतनुराताम्रलोचन एतेन रूपेण भूतो मान इव समागतः । यदेतेनामानमानमूढचेतसा
15 कृतं तदाकर्ण्यताम् । तथा हि, 15

अस्त्यवन्तीजनपदे नगरी श्रीगरीयसी । विशाला सुमनःशाला विशाला शालशालिता ॥ ६१
सुप्रापं यत्र सिन्धवाः पयः पीयूषसोदरम् । निषीय लोको न सुधापायिनोऽपि प्रशंसति ॥ ६२
18 यत्राञ्जलिहृद्गर्भ्यावचन्द्रशालासु योषितः । राजन्ते वीक्षितुं लक्ष्मीं स्वर्गवध इवागताः ॥ ६३ 18
धनितां यत्र हृत्पुं सुदनेषु मनीषिणाम् । वर्धते श्रीसरस्वत्योर्मियः प्रीतिर्गतागतैः ॥ ६४
तस्या नगर्याः पूर्वोत्तरदिग्भिर्भागे योजनमात्रप्रदेशे कूपपद्माभिधानो ग्रामः । तत्रैकः पूर्वं
21 राजवंशप्रसूतो भागधेयपरिहीनः क्षत्रभटो नाम जीर्णदकुः परित्यजति । तस्य चैक एव वीरभटाख्यः 21
पुत्रो निजजीवितादप्यधिक्यलभ्योऽस्ति । अन्यदा स ते तनुजं परिगृह्योजयित्वा प्रघोतनरूपस्य सेवा-
देवाकपरो बभूव । वृत्तः क्षितिपतिना तस्य स एव कूपपद्मो ग्रामः । कालेन च स क्षत्रभटोऽनेकसमीप-
24 संपर्कवैरिवीरवारविदारितावयधो जराजीर्णतया चरणचङ्क्रमणाक्षमस्तमेव पुत्रं वीरभटं भूपत्यार्पयित्वा 24
गृह एव स्थितः । तस्यापि शान्तिभटानिधः सन्नुसति । स च क्रमतः क्षितिपस्य सेवां कर्तुं प्रवृत्तः ।
तस्य स्वभावतः स्तम्भस्यात्यन्तमानिनो यौवनगर्वितस्य प्रघोतनराक्षा राजपुत्रवर्गेण च शान्तिभट इति
27 नामधेयस्य मानभट इति नाम विदधे । नरेभ्यः, स एव मानभटः ।’ 27

§ १३) अन्यदा सदासि सर्वेषु स्वस्वस्थाननिविष्टेषु मानभटः समागमत् । ततः स्वस्वामिनः
सन्धियपुङ्गववर्गस्य उतनमस्कारो निजस्थाने राजपुत्रं पुलिन्दारूपमुपविष्टं दृष्ट्वा प्रोचिवान् । ‘मोः पुलिन्द,
30 मदीयमिदमासनस्यानं समुत्तिष्ठ त्वम्’ इति । पुलिन्देन भणितम् । ‘अहमज्ञानधेयेहोपयिष्ठस्तावत् 30
क्षमस्य ममगाः, न पुनरुपविक्ष्ये । ततः ‘तव मानभटस्य स्थाने पुलिन्दो निविष्टः’ इति वदद्भिरपरैः
स उच्यते । तथया ।

33 ‘त्यजन्ति मानिनः सर्वे कृण्वलीयितं धनम् । उज्ज्वलितं मानं च कापि मान एव महद्भयम् ॥ ६५ 33
लघ्वर्कमूल्यवद्भयं मानं मन्दरघङ्गुय । त्यजन्ति मानिनः पूर्वं परं च न कथंचन ॥ ६६
एतज्जनधनमाकर्ण्य श्रोत्राध्मातद्दृष्टो मानभटो निर्दयः कार्यकार्यमविचार्यान्तार्य इव स्वसृति-
36 मवगाण्ठ्य कृपाण्या वक्षःस्थले पुलिन्दं जघान । तं निपाल्य स च सदासो निःस्वस्य पुलिन्दपाक्षिराजपुत्रेषु 36
पृष्ठिलश्रेष्ठ्यपि वेगयत्तरया गत्या स्वप्राममागम्य कृतापराधो भुजङ्ग इव स्ववेदम प्रविद्य पितुः पुरतो
पुरतो यथावृत्तं कथयामास । तद्विशम्य पितृपित्रा जल्पितम् । ‘पुत्र, परतन्तं तद्वृत्तमेव । अयं पुनः
39 स्वांमते सांभवं विदेशगमनम्, तदनुप्रवेशो या । तत्र तदनुप्रवेशो न घटते, तावदिदेश एव गम्यम् । 39
अन्यथा जीयितव्यं न । ततस्परितमेव यत्स, सञ्जीकुण्ठ घाहनम् । तत्रारोप्य सकलमपि गृहसारं

2) F मनीः 7) F B न्दुयानिदुभारया 16) F सुमनःशाला 21) F परीरिभगवतः 27) F नमःप्रत्यय B
मन्वतनस्य for मन्वतनस्य, F B नमः 31) F add: & ते before एतः 32) F उच्यते. 35) B adds पूर्वं त्रयं परं धनं
before उच्यते. 37) C 'मन्व' 40) B adds on the margin the following (to come after वदद्भिः) येन
तत्राभिव देवपरीरे गम्यते । येन च सजभटं धनं चान्तमपि क्षिति रक्षितं दत्त्वा इतन् सर्वज्ञानम् ।

- 1 रेखातीरं प्रति प्रेषितौ क्षत्रभटवीरभटौ । परं स्वयं व्याघ्रुष्य मानभटः कतिभिरपि स्वपुरुषैः परिवृतः ।
पित्रा वार्यमाणो ऽपि पौत्र्याभिमानितया स्थितः ।
- 3 'द्विधापि लाभः संग्रामे शूरो मृतिमयैति चेत् । स्वर्गशर्मार्थया जीवेत्ततः श्रेयः धियः पद्म् ॥' ६७
इति स यावच्चिन्तयद्यस्ति तावत्तत्र पुलिन्दस्य वलं प्राप्तमेव । ततस्तत्र तयोर्बुद्धं प्रवृत्तं, मानभटेन
मानवाहाख्येनाकार्यितखङ्करत्नेन तद्वलं सकलमप्यभङ्गि । ततः स गुह्यप्रहारात्तौ निर्यूढपरारुमः स्वपुरुषैः
6 सह पितुः पथि गच्छतो मिलितः । अथ तौ क्रमेण यान्तौ नर्मदोषकण्ठे पर्यन्तग्राममेकमाश्रित्य दुर्गमे
तस्थतुः । सो ऽपि मानभटः कियद्विदिने रूढग्रणः संजज्ञे ।
- § १४) तत्र तयोस्तस्थुषोः क्रियानपि कालो व्यतिचक्राम ।
- 9 तत्रान्यथा वसन्तश्रीयेनावन्यामयातएत् । सपल्लवश्रियो ऽभूवन् यस्याः संगान्भहीरुः ॥ ६८
अशोका अपि कुर्वन्ति सशोका विरहिस्त्रियः । स्रज्ज् इव चित्तान्तस्तत्तत्पादतलाहतीः ॥ ६९
अनङ्गो ऽपि हि यःसंगादन्त हन्ति वियोगिनः । पुष्पश्रियैव सर्वत्र तत्र मित्रवलं महत् ॥ ७०
12 किल माघ्नीकगण्डूपोक्षितेन भृशरोपितः । स्त्रैर्गं विरहितं हन्ति केशरः केदारश्रिया ॥ ७१
पलाशास्तु पलाशाख्याः पलाशा इव रेजिरे । वियोगान्मान्तनारीणामरीणाः प्राणितच्छेदे ॥ ७२
कङ्क्रेहिशाखिनां शाखा नवपल्लववेष्टनैः । अञ्जलोत्तारणातीय पुष्पकालस्य तन्वते ॥ ७३
- 15 § १५) अथ स मानभटो ग्रामतरुणैः सह दोलायामधिरूढवान् । ग्रामजनेनोदितं 'यो यस्य 15
हृदयंगमस्तस्य तेन नाम रोयमेव' प्रतिपन्नं ग्राम्यपुरुषैः । एवं भणिते निजनिजप्रियाणां पुरस्तरुणपुष्पवर्गो
भीतं गातुं प्रारमे । ततः को ऽपि गौराङ्गी को ऽपि श्यामलाङ्गी को ऽपि तन्वङ्गी को ऽपि नीलोत्पलाङ्गी
18 गायति । ततो दोलाधिरूढेन मानभटेन निजा जाया गौराङ्गपि श्यामाङ्गीनामोच्चारणे गीता । एवं च श्यामाया 18
नाम गीयमानं श्रुत्वा तस्य प्रिया गौराङ्गी समधिक्ं चुरोप । ततो ऽपराभिर्धुवतिभिः सा हसितेति । 'सखि,
तव रूपमप्रमाणं सौभाग्यमङ्गी च यच्च पतिरन्यायाः श्यामाङ्ग्य मनोवह्यभाया नामोक्तीर्नमातनोति ।'
21 ततः सा सौभाग्यवती गौराङ्गी निश्चितहृदयशल्येव ध्रुवं चिन्तयामास । 'अहो, नम प्रियेण सखीजन-21
स्यापि पुरतो मानो ऽपि न रक्षितः । अहो, अस्य निर्दाक्षिण्यम् । अहो, निर्लज्जता । अहो, निःश्रेयता ।
येन प्रतिपक्षगोनग्रहणं कुर्वता महदुःखं प्रापितस्मि, ततो ममापमानितसौभाग्यलक्ष्या न समीचीनं
24 प्राणितम्' इति विचिन्त्य सा गौराङ्गी महिलावृन्दस्य मध्याभिर्गमनोपायमिच्छति, परं न तदृष्टियश्च 24
नावसरं प्राप्नोति । इत्यथ,
स्वप्रियाद्गोनस्खलनश्रुतिसंतप्तचेतसः । तस्या दुःखमिव प्रेक्ष्य द्वीपमन्यं रविर्ययौ ॥ ७४
- 27 कमलानि परित्यज्य मधुपाः कुमुदाबलिम् । मेघुः प्रायेण नैकत्र मधुपानां रतिर्भवेत् ॥ ७५
अस्तं गते दिनस्यान्तात् खगे विश्वप्रकाशके । फोशन्ति स खगनामसौहृदादिषु दुर्भ्रिता ॥ ७६
पर्यपूरि तथा विश्वमपि विश्वं तमोभरैः । यथा न लक्ष्यते लोकैस्तदा पाणिर्निजो ऽपि हि ॥ ७७
- 30 सर्वो अपि क्षणादेव प्रस्यन्ते तमसा दिशः । इनाद्रिना सपत्नेन को नाम न हि दृश्यते ॥ ७८
अभूत्तमोमयं भूमितलं निखिलमन्यथ । राज्यं तमसि कुर्वाणि यथा राजा तथा प्रजा ॥ ७९
न जलं न स्थलं नोच्चं न नीचं नयताध्यलि । न समं नासमं सर्वं तमसैकीकृतं जगत् ॥ ८०
- 33 तत ईदृशे समये सा युवतिः सार्धमध्यतः कथंचिर्निर्मल्य मरणोपायं चिन्तयन्ती गृहमाजगाम । तत्र 33
सा श्वश्र्या वृष्टा 'वत्से, कुत्र ते पतिः' । भणितं तथा । एष आगत एव मम वृष्टे लग्नः' इति वदन्ती
सावशा वासवेदम प्रथिवेश । ततो ऽसावतिगुरुदुःसहप्रतिपक्षगोनवन्नप्रहारदलितेव जजरुपेदम् ।
- 36 'आकर्णयत भो लोरुपालका नीतिपालकाः । विना प्रियं निजं नाप्यो मया चित्ते विचिन्तितः ॥ ८१ 36
परं न हृतमेतेन वरं प्राणप्रियेण यत् । यदस्म्यन्तर्वयस्यानामपमानपदं कृता ॥' ८२
इत्युदीर्य तयात्यन्तकोपया कण्ठकन्दले । अक्षेपि पादाकः प्राणान् विधृत्य सृणयद्द्रुतम् ॥ ८३
- 39 § १६) इत्यथ स मानभटस्तां रमणीगणमप्यस्यामप्रेशमाणो जाताशङ्कः स्वभयनमाजगमिवान् । 39
तेन मातुः पाश्वे पृष्टे 'यद्भवद्भूयः समागता किं वा नेति' । मात्रा जल्पितम् । 'यद्भव समागत्य वासभयने
प्रविष्टा' इति समाकर्ण्य मानभटस्तत्रागम्य त्वरितमेव पादां तस्याधिच्छेद । अथो सा जलेन संसिच्यमाना
क्षणेन स्वस्वचित्ता समभयत् । भणितमनेन । प्रिये, किं केनापरारुदं, कथं कुपिता, किमिदं त्वया निर्नि- 42

6) Com पर्यंत 12) P माघीगण्डू 26) P o omit line सप्रिया etc to वेत्त, P om. तस्या, B असा for तस्या
31) P B प्रजा 33) O ईदृशे 36) P विनेतिविहित. B विनेति विहित 39) P B समुनः 40) P B वागमुने 41) O
'सख्यल, P अज्जेन.

1 मित्तं स्वकीयं जीवितं मनापि च संशयदोलामारोपितम्' इत्याकर्ष्य गौराङ्गी प्रियं प्रति वाक्यमाह स 1
 'यत्र सा सौभाग्यवती कमलदलीर्दीर्घलोचना श्यामाङ्गी निवसति तत्र त्वमपि गच्छ' इति । मानभटे-
 3 नोकम् । 'प्रिये, सर्वथैवास्व वृत्तान्तस्यानभिः । का श्यामाङ्गी, केन कदा दृष्टा, केन तव पुरो निवेदितम्, 3
 इति कथय ।' एतन्निरुद्धं सा रोपानलद्वयमानमानता यमाणा । 'अयुना त्वमनभिः ५पि यदा त्वया
 दोलाधिरूढेन सखीजनपुरतस्तस्याः श्यामाङ्गा गीतमुदीतमेतत्कथं विस्मृतम् ।' एवमुक्त्वा तथा
 6 महापुण्यारण्यामुनिनेत्र मौनमवलम्ब्य स्थितम् । मानभटेन चिन्तितम् । 'यद्सावकारणे ५पि कोप- 6
 पर्यतमारोह' । ततस्तेन प्रलाद्यमानापि सा पुनः पुनर्न किञ्चिज्जल्पितवती । केवलममानं मानमेवाश्रित्य
 स्थितवती । मानभटेन चिन्तितम् । 'यदेतस्या रोपपोषितचिन्ताया अनुनये पादपतनमेव हितम्' इति
 9 विचिन्त्य तेन तदेव कृतम् । परं तेन हतेनापि प्राज्याज्यसंसिक्तज्वलनज्वालेव साधिकतरं क्रोधदुर्धरा 9
 यभूव, न पुनश्चेतसि शमरसं पुषोष । ततः स मानभटश्चिन्तयति स । 'युक्तमेवा मृगाङ्गी प्रलाद्यमानापि
 नाम न प्रसीदति स । यत ईदृश्य एव स्त्रियो भवन्ति ।

12 प्रत्यासत्ता भवेन्मोक्षलक्ष्मीमोक्षाभिलाषिणाम् । न जायते ऽन्तरा नाम दुस्तरा स्त्रीनदी यदि ॥ ८५ 12
 सेवन्ते फामुकाः कामतापच्छेदाय कामिनीः । परं प्रत्युत जायन्ते महासंतापभाजनम् ॥ ८५
 सौदामिनीय संधेय निम्नगेव नितम्बिनी । चञ्चलप्रकृतिर्दृष्टेणहरागतिनीचगा ॥ ८६

15 विवेकपद्मं हन्ति मानसे महतामपि । कामिनीयं हिमानीय कस्तामिच्छति तत्सुधीः ॥ ८७ 15
 विवेकपर्वतारुद्राङ्गुणमौढानपि द्रुतम् । हेलयापि महेत्सासौ वीक्षितेनापि पातयेत् ॥ ८८
 नवीना कापि हृद्येत शस्त्रीय स्त्री शरीरिणाम् । आदीयन्ते यया प्राणा धारा अभ्यन्तरा अपि ॥

18 § १७) इति चिरं विचिन्त्य वासभवनाग्निःखृतो मानभटो जनयिष्याप्रच्छि 'पुत्र, कथय किमेतत्' । 18
 ततः स तस्या अदत्तस्वप्रतिवचनो पहिर्निर्गतः । कान्तया चिन्तितम् । 'अहो, यज्जकटिनहृदयासि येन
 भर्तुः स्वयं पादपतितस्यापि न प्रसन्नामयं ततो न चरं कृतम्, पुनः पुनः पदपतनाप्रसादीक्षापन्नो
 21 मम प्राणेशः कुत्र जगाम, इति न सम्यग् जातामि, तस्मादमुष्य पृष्ठलगा प्रजामि' इति चिन्तयित्वा 21
 वासवेदमतो निर्गता । 'पुत्रि, क चलितासि' इति श्वश्रूषा 'मातः, तव पुत्रः कापि प्रस्थितः' इति
 वदन्ती सा त्वरितपदं प्रधायिता ससंभ्रमं, पृष्टे श्वश्रूषापि । चिन्तितं च तपिना वीरभटेन । 'सर्पमेव
 24 कुट्टुभ्यं धापि प्रस्थितम्' इति चिन्तयन् सौ ५पि तेषां मां लग्नः । ततः स मानभटो घनतिमिराच्छादिते 24
 कूपनिगमे यजन् तथा कथमन्युपलक्षितः । स च बहुपादपशाखासहस्रसंज्ञातान्धतमसस्य कूपस्य
 तटमाजगाम । तत्र च तेनोपलक्षिता पृष्ठतः समायान्ती निजजायेति । तामवलोक्य 'एतस्याः परीक्षां
 27 करोमि' इति विचिन्त्य तेन कूपान्तः शिला निश्चिन्ना । तच्छिलापतनसंज्ञातश्वश्रूषाकर्ष्य 'सम प्रतिः 27
 पतितः' इति मत्वा तद्गारायां दुःघातार्थं त्वरितमात्मानं सुमोच । ततः श्वश्रूषापि तदुःखदुरिता स्वं मुक्त-
 यती, सतस्तस्या दुःखेन महता पृष्ठलग्नः श्वश्रूषो ५पि । तत्स्रितयमपि विनष्टं दृष्ट्वा स चेतसि चिन्तितवान् ।
 30 'मयाय किं कर्तव्यम्, एतेन दुःखेनारमानं किं कूपे क्षिपामि, अथवा न' इति विचार्य तेन प्राप्तकालनेतेषां 30
 मृतानां नियापक्रियामातन्य परमवैराग्यमागतं विषयान्तरं परिभ्रम्य परिभ्रम्य लोकेन निवेदितानि
 मरुपयातगङ्गास्नानप्रभृतीनि समाचरता भार्यामावृषित्वथमभूतसंभूतदुरन्तदुरितजातोपशान्तये यौशार्या
 33 नगरी भेजे । मो नरेरा, तदयं यराफो ऽनमिरो मूढमना लोकोत्तया तीर्थानि करोति । यदि ताराश्चित्तः 33
 शुद्धिस्तदा पुष्यो शृष्टे ५पि तिष्ठन् पापं क्षिणोति । ततः सर्पेथैव मनःशुद्धिरेव निषेया ।

विचिन्तयति विना दत्तं रिक्तं पात्रे ५पि संधेय । तथा क्रियाकलापश्च भ्रमणीय ह्येन घृया ॥ ९०

36 एवं निराशयं शुरुदितं मानभटो मानमपनीय भगवतो धर्मनन्दनस्य चरणमूलमाश्रितः । ततः प्रतिबुद्धेन 36
 मानभटेन प्रमज्या याचिता । स्मरिणा समादिष्टम् । 'यन्म, अनुच्छेदस्वच्छतानिधे, स्वर्पेद्य निरतिघारं
 चारित्रप्रतिपालनं दुष्करमेव । यत्र कर्तव्यं केदोत्पादनम् । नित्यमेव प्राणतिपातप्रिरत्यादीनि यनानि
 39 निरतिघारतपि धारणीयानि । योद्वयो ऽप्यदशमहस्रशीलाद्गमारः । भोक्तव्यममविरसं कृतं मैक्षम् ॥ 39
 पानज्यं प्रामुर्धणीयं निःस्वादु जलम् । शयितव्यं भूमौ । दुस्तरादपरीषहोपसर्गवर्गसंसर्गे ५पि न मना-

1) न इत्यर्थं इत्येतिरिति । इत्येति । तत्र लज्जे कथं चर्चयति । 2) न इत्यर्थं for विचारयति । 3) न इत्यर्थं
 18) न इत्यर्थं । 19) न इत्यर्थं । 20) न इत्यर्थं । 21) न इत्यर्थं । 22) न इत्यर्थं, न इत्यर्थं । 23) न इत्यर्थं । 24) न इत्यर्थं ।
 25) न इत्यर्थं । 26) न इत्यर्थं । 27) न इत्यर्थं । 28) न इत्यर्थं । 29) न इत्यर्थं । 30) न इत्यर्थं । 31) न इत्यर्थं । 32) न इत्यर्थं । 33) न इत्यर्थं । 34) न इत्यर्थं । 35) न इत्यर्थं । 36) न इत्यर्थं । 37) न इत्यर्थं । 38) न इत्यर्थं । 39) न इत्यर्थं । 40) न इत्यर्थं ।

1 गपि शैथिल्यमाधेयम् । यन्मन्दन्तैल्लोहचणकभक्षणं सुकरं न पुनर्जिनप्रणीतव्रतप्रतिपालनम् । ततः 1
 2 धीधर्मनन्दनगुरोरुपदेशवचःपीयूषं मानमहाविषमविषदर्पनिर्देलनसमर्थमाकण्ठमुत्कण्ठया निपीय 3
 3 मानभट्टः प्रव्रज्यां जग्राह ।

। इति माने मानभट्टव्यानकम् ।

§ १८) पुनरपि गुरुराह ।

- 6 'ईहृद्ये यदि कल्याणमात्मनो भव्यजन्तवः । तदारजवरुपाणेन ष्ठेया माया प्रतानिनी ॥ ९१ 6
 मायानदीमहापूरं यद्यमूर्ध्वं तितीर्षसि । ऋजुत्वाप्यतरीं तूर्णं ततः सज्जय यत्नतः ॥ ९२
 माया रात्रिचरी हेया जगज्जन्तुमयंररी । अघरुचित्तसद्भावस्फूर्जन्मन्त्रप्रभावतः ॥ ९३
 9 मायानृतखनियेन कृता स्यात्तस्य दुर्गतिः । न कृता येन तस्येह श्रेयःश्रीवैशवातिनी ॥ ९४ 9
 माया हुनेयभूपालकेलिभूमिरियं वप । जननी विश्वदुःखानां काननं पापभूद्वहाम् ॥ ९५
 माया क्रियमाणा यशो धनं मित्रवर्गं च नाशयति । जीवितव्यं च संशयतुलामारोपयति । भो नरेश्वर,
 12 यथैष पुरुषः । भूयता प्रोक्तम् । 'भगवन्, न जानामी धर्मं कः स पुरुषः, किमेतेन कृतम् ।' धीधर्मनन्दनः 12
 प्रोचे । य एष तव संमुखः पाश्चात्यभूभागे मम स्थितः संकुचितदेहभागः कृष्णकायकाग्निः पापीयाद्
 दृश्यते स मायावी । अनेन मायाविना यत्पूर्वं कृतं तदाकर्ण्यताम् । तथा हि,
 15 जन्मद्वीपाभिधे द्वीपे क्षेत्रे भरतनामनि । कश्यपदेशे ऽस्ति विप्याता पुत्री वाराणसी वरा ॥ ९६ 15
 स्फुटं स्फाटिकपद्मिचौ क्षेत्रेक्षन्ते मृगीदृशः । चरन्त्यो ऽपि निकेतान्तः स्व आदर्श इवानिशम् ॥ ९७
 दुर्भ्यं तु त्याग्निनामेव सर्वैश्वर्यविराजिताम् । कदाचनापि प्राप्यन्ते याचनाय न याचनाः ॥ ९८
 18 यत्र कामानलो घृणामदीपिष्ठ कुतूहलम् । संध्यासमीरणैः सिद्धतिन्धुतीकरहारिभिः ॥ ९९ 18
 या चतुर्दशस्वप्रजन्ममहिम्नः अमूर्तमूर्तिरमणीयतातिरस्त्वतानल्पकन्दर्पस्य उदयप्रविमलकेचलप्रानाव-
 लोकिताशेषपदार्थसार्थस्य संसारोदयिवरसंचरिष्युसकलजनताभाणदानोद्धतविशुद्धसद्धर्मदेशनासिंह-
 21 नाद्विधुविरितलकलुमतकरिषरस्य सुरानुरागेश्वरसंस्यमानघरणारविन्दयुगलस्य तीर्थतटो भगवत्-21
 शिखजवानन्दनस्य श्रीवामानन्दनस्य जन्मभूमिः । तस्या नगर्याः पश्चिमोत्तरदिग्दिग्भागे शालिग्रामो
 नाम ग्रामः ।
 24 अन्धुभिर्वन्धुरो ऽगाधैः संक्रुटो विकटैर्वटैः । मञ्जुलो बज्रुलधेण्या चित्तप्रीत्यै न कस्य यः ॥ १०० 24
 § १९) तत्र चैको वैश्यजातिर्गङ्गावित्याप्यः परिवसति । तत्र ग्रामे धनधान्यसमुद्भे ऽपि स
 पवैको दारिद्र्यमुद्राविद्रुतः । कुमुमशरसमानरूपे ऽपि जने स पवैको वैरुप्यधारी । किं बहुना, स
 27 पवैको दुर्वचनपरो निखिलजनोद्देशेजनीपदर्शनः कृतघ्नः कर्णजपः सर्वांगुणगणमन्दिरं च । तस्य ग्रामजनेन 27
 मायाशीलस्य पूर्वनाम गङ्गादित्य इत्यवमस्य मायादित्य इत्यभिधा विदधे । भो नरेन्द्र, स चायं
 मायादित्यः । तत्र ग्रामे वणिन्धुत्र एकः पूर्वसुरतसंचयज्ञयपरिशीणद्रविणः स्याणुरित्याख्यः । तस्य
 30 तेन मायादित्येन समं प्रीतिरुत्पन्ना । स च स्वभावेन सरलः कृतघ्नः प्रियवादी दयालुरवञ्जनपरः सदा 30
 दीनवत्सलो ऽनादीनवश्चेति । तेन स्याणुता ग्रामवृद्धजनेन प्रतिपिष्यमानेनापि सौवचित्तप्रविशुद्धतया
 मायादित्यस्य समीपं [सामिप्यं] न कदापि मुच्यते ।
 33 जानाति साधुर्वकाणि दुर्जनानां मनांसि न । आज्ञेनार्पयत्येव स्वकीयं मानसं परम् ॥ १०१ 33
 ततस्तपोः सज्जनदुर्जनयोः प्राणमन्दयोरिव मरालयऋयोरिव भद्रगजवदरकूलगजयोरिव स्वभावेन
 स्याणोः कैतवेन मायादित्यस्य तु मिथः प्रीतिरवर्धत । अन्यदा विश्वस्तचेतसावन्योन्यं विविधान्
 36 धनोपाजानोपायान् परिकल्प्य स्वजन्तवर्गं परिपृच्छय कृतमङ्गलोपचारी शृहीतपाथेयौ दक्षिणदिशाभिमुखं 36
 जग्मतुः । तत्र ताभ्यामानेकगिरिसरिच्छासिन्ध्यापदस्वुलं यनं दुल्लङ्घ्यमुल्लङ्घ्य स्वर्गपुरप्रतिष्ठं प्रतिष्ठान-
 पुरमवाप्य विविधयाणिप्यादि कर्म कुर्वोणाभ्यां कथंचित्तत्पदैकं पञ्च काञ्चनसहस्री समुपाजिता । ततस्ती
 39 'द्रव्यमेतत्तौर्निहजनेभ्यः परिश्रान्तं दुष्करम्' इति विचिन्त्य स्वदेशं प्रति धमनसमुत्सुकमनसौ दश 39
 सुवर्णसहस्रया दश रत्नीं स्वीरुस्य जलप्राञ्चले यद्वा मुण्डितमस्तकी प्रावृतपानुरक्तवाससी विरचितदूर-
 तीर्थयात्रिकलोकावेषी मिश्रां पाचमानो कापि मूल्येन कापि सत्रागारेष्वभ्रतो कमपि संनिवेशमीयतुः ।

1 तत्रोक्तं स्थाणुना । 'भो मित्र, मार्गभ्रमखिलदेहो भिक्षायै गन्तुं न शक्नोमीति तदथ निरवधा मण्डफा
 2 एवं भक्षयन्ते ।' तच्छ्रुत्वा मायादित्यः प्रोचे । 'त्वमेव पत्तनान्तप्रविश्य मण्डकान् कारय, नास्मिन्नर्थे
 3 निपुणो ऽस्मि, परं त्वरितमागन्तव्यम् ।' स्थाणुना भणितम् । 'भवत्वेवं कथमयं रत्नप्रस्थिः क्रियताम् ।'
 4 मायादित्यो जगाद् । 'कस्तावज्जानाति नगरव्यवहारं तस्मात्को ऽप्ययायो भविष्यति तव प्रविष्टस्येति
 5 ममैव पार्श्वं रत्नप्रस्थिस्ताप्लु ।' स्थाणुस्तस्य कारे रत्नप्रस्थिमर्षयित्वा पुरं प्रविवेश । चिन्तितं च
 6 मायादित्येन । 'यदि केनाप्युपायेन रत्नप्रस्थिरसौ ममैव भवति तत्कृतार्थपरिध्रमः स्यात्' इति विचिन्त्य
 7 प्रत्युत्पन्नपापमतिना तेन मायिना सत्यरत्नप्रस्थिप्रतिरूपो द्वितीयः पापाणशकलप्रस्थिः कृतः । तदा च
 8 'कान्दविकापणेष्वनुदाटः' इत्यकारितमण्डक एव स्थायुरत्वात् । भणितं स्थाणुना । 'मित्र, कथमद्य भय-
 9 भ्रान्तविलोचन इव भवान् लक्ष्यते ।' मायादित्येन निवेदितम् । 'मया त्वं सम्यक् समागच्छन्नत्र नावगतः
 10 किंतु चौर इति ज्ञातमतो विन्द्यदस्मि, न कार्यममुना रत्नप्रस्थिना ।' एवं वदता तेन मायायिना
 11 गमनाकुलितचेतसा पुनर्विचिंतितं सत्यरत्नप्रस्थिं तस्य समर्थं स्वयमसत्यरत्नप्रस्थिं स्वीकृत्य 'अहं भिक्षायै
 12 गच्छामि' इति कपटेन भणित्याहोरत्रेण द्वादश योजनान्यतिक्रम्य पायदत्तप्रस्थिविलोकितस्ताप्लकेवलं
 13 पापाणखण्डान्येव दृष्टानि । तथिरीक्षणं वञ्चित इव मुषित इव स चभूव । ततस्तस्य पार्श्वतः सत्यरत्न-
 14 प्रस्थिग्रहणाय पुनरपि कूटकपटधारी चिरं सर्वत्र चन्नाम । स स्थाणुर्मित्रमार्गान्वेषणं चिरं चकार, परं स
 15 न मिलितः । ततो ऽनेकधा विलप्य मित्रगुणं संस्मृत्य तेन दिनः समतिक्रमिन्तः । रात्रौ पुनः कुत्रापि
 16 वैवकुलान्तः सुप्तः ।

§ २०) पाश्चात्यायमे केनापि गुर्जरपथिकेन गीतम् ।

17 'धयल इव यो ऽत्र विदुरे स्वजनो नो मारकरणे प्रवणः । स च गोप्राङ्गणभूतलविभूषणं केवलं भवति ॥' १०२ 18
 18 इति सूक्तं श्रुत्वा स्थाणोरपि श्लोक एकः स्मृतिमायातवान् ।
 19 'अथ क्षितौ विपत्तौ च दुःसहो विरहे ऽपि च । ये ऽत्यन्तधीरताभाजस्ते नप इतरे स्त्रियः ॥' १०३
 20 तां रात्रिमतिक्रम्य तेन चिन्तितम् । 'यदि सुतं मम मित्रं भवति तदास्य मानुषाणां रत्नानि पञ्च
 21 समर्पयामि' इति पुनः कृतमतिः स्थाणुः स्वनगरं प्रति चञ्चाल । अजतस्तस्य स्थाणोः क्रमेण नर्मदातीरे
 22 स मायादित्यो विलक्ष्यास्यो निःश्रीकदारीरो लोचनयोचरमुपाजगाम । ततस्तेन स्थाणुं सिधं वीक्ष्य
 23 शाठ्यमयगृह्य च कपटेनालीकवृत्तान्तो निवेदितुमारभे । 'मित्र, तदा तव सकाशादहं निर्गत्य रोहं रोहं
 24 परिक्षममाणो धनिनः कस्यापि वैदमनि प्रविष्टः, तत्र भयालब्धायां भिक्षायां किञ्चित्कालं यावत्स्थितं
 25 तावत्तत्पदार्थिभिः क्रोधान्यैः साक्षाद् यमदूतैरिव चौर इति भणद्भिर्धिविधैः ग्रहैर्मार्गमाणो ऽहं
 26 गृहस्वामिनः सकाशे नीतः । तेन तस्माद्विद्यम् । 'अयं कृतमेव धृतो यदनेनास्माकं कुण्डलमपहृतम् ।
 27 तावत्सर्वैर्ययं यत्नेन प्रियतां यावद्वाजकुले निवेदये ।' ततो मया चिन्तितम् ।

'सुजगद्गतियद्भ्रकचित्तं विधिना नृणाम् । अन्यथा चिन्तितं कार्यमन्यथैव विधीयते ॥' १०४

28 § २१) ततो ऽकृतापरार्थो विलपन् वैदमनः कोणे तैर्निक्षिप्तः । तत्र स्थितस्य दुःखार्तस्य मे दिवसो
 29 व्यतीतः । संप्राप्त रात्रिः । सा तु स्वप्रसंजातभवत्समागमसंभूतमुखपरम्परतु स्थितस्य मम त्वरितमेव
 30 निपुण्यकस्य लक्ष्मीरिव क्षणदा क्षयमाप । संप्राप्तो ऽपरो दिवसः । तत्र मध्याह्नसमये कापि नायिका
 31 धनुकम्पया मम योग्यमाहारमानिनाय । सापि मां रमणीयरूपं पिलोक्ष्यानुरागवती संजाता ।
 32 विजनीभूते च तत्र सा मया पृष्टा 'भद्रे, त्वां पृच्छामि यदि स्फुटं सर्वमपि निवेदयसि' । तयोक्तं 'वरेण्य,
 33 निखिलमपि निवेदयिष्ये' । मयोचे 'किमहं निर्मेन्तुः पदातिमिर्गृहीतः' । तथा जल्पितम् । 'सुभग, पतस्यां
 34 मयभ्यां मद्भर्ता देवतापाधननिमित्तं मलिम्बुचो ऽयमिति च्छन्नना स्वीकृतं त्वां वेष्ट्ये यत्किं दास्यति ।'
 35 ततो मयाधिकजातजीवितान्तभयेन पुनः पृष्टा 'कथय मम को ऽपि जीवनेपायो ऽस्ति ।' तथा कथितम् ।
 36 'नास्ति तव जीवनोपायः, न पुनः स्वस्वामिनो द्रोहं करोमि, परं तथापि त्वयि मम महान् क्रोधः, ततो
 37 पयः शृणु । अथ नयभ्यां सकलो ऽपि परिच्छदो मत्स्वामिना सह तीर्थमुषि ज्ञातुं यास्यति तदा तव
 38 रक्षपालो ऽप्येको द्वी वा भाविनी ।' इत्यारुण्यं प्रस्तावं परिलभ्य गृहादहं निःसृत्य केनाप्यवीक्ष्यमाणः
 39 स्थाने स्थाने त्वां पिलोकपन् सरलपहलयानीरे रेवातीरे पायदायातस्ताप्लयं दृष्टः । मित्र, तप
 40 दुस्सहयियोगे पतन्मयातुभूतम् ।' पतद्दृष्टान्तं निराशय सम्यग्याप्यजलमुनलोचनः स्थाणुः समजनि । 42

8) न तेषु हठोऽस्वकारितः 10) न शौर इति ज्ञातः । अतो 11) ऽपि, स्वयमन्यथैव तस्य समर्थं स्वयं, न स्वीकृत्यैव ।
 12) प. om. 13) त्वयि मम महान् क्रोधः । 14) त्वयि मम महान् क्रोधः । 15) त्वयि मम महान् क्रोधः ।
 16) प. युवा । 17) त्वयि मम महान् क्रोधः । 18) त्वयि मम महान् क्रोधः । 19) त्वयि मम महान् क्रोधः ।
 20) प. युवा । 21) त्वयि मम महान् क्रोधः । 22) त्वयि मम महान् क्रोधः । 23) त्वयि मम महान् क्रोधः ।
 24) प. युवा । 25) त्वयि मम महान् क्रोधः । 26) त्वयि मम महान् क्रोधः । 27) त्वयि मम महान् क्रोधः ।
 28) प. युवा । 29) त्वयि मम महान् क्रोधः । 30) त्वयि मम महान् क्रोधः । 31) त्वयि मम महान् क्रोधः ।
 32) प. युवा । 33) त्वयि मम महान् क्रोधः । 34) त्वयि मम महान् क्रोधः । 35) त्वयि मम महान् क्रोधः ।
 36) प. युवा । 37) त्वयि मम महान् क्रोधः । 38) त्वयि मम महान् क्रोधः । 39) त्वयि मम महान् क्रोधः ।
 40) प. युवा । 41) त्वयि मम महान् क्रोधः । 42) त्वयि मम महान् क्रोधः ।

1 ततो द्वावपि घौतवदनौ कृताहारकियौ प्रचलितौ । ततो मार्गभ्रष्टौ दिङ्मोहितचित्तौ भयघ्नान्तदृशौ च ।
 2 संसार इव दुस्तरे कान्तारे विविशतुः । 'कुत्रागतौ, कुत्र गमिष्यावः' इति तौ न जानीतः । स्थाणुना
 3 भणितम् । 'क्षुधाधिकं मां वाधते तत्त्वं रत्नप्रान्थं गृह्णाण, कदाचिन्मम पार्श्वोत्पत्तिप्यतीति समर्पितो ऽनेन
 4 रत्नप्रान्थः ।' चिन्तितं च मायादित्येन । 'अहो, यन्मम कर्तव्यमस्ति तदनुमा स्वयमेव कृतम् । ततो मध्याह्ने
 5 ललाटंतपतपने ऽतीवतृष्णातरलितौ पानीयं सवेत्र पदयन्तौ घटपादपाद्यस्तादयटं ददशतुः ।
 6 ततश्चिन्तितं तेन दुष्टबुद्धिना 'सांप्रतमस्यैव रूपपातनमेवानपाय उपायः' । भणितं मायादित्येन । 'स्थाणो,
 7 कूपे क्रियत्प्रमाणं पयः, विलोभ्य कथ्यताम्, यथा तदनुमानेन दृढं बह्वीतन्तुभिर्दृढं रज्जुं करोमि ।' स
 8 तु महानुभावो ऽब्रह्मद्वयः पयःप्रमाणवीक्षाकृतो प्रवृत्तः । ततस्तेन मोहमोहितचेतनेन मायाविनानपेक्ष्य
 9 लज्जामवमत्य मीतिमनालोच्य दाक्षिण्यमविचार्य परलोकमविचिन्त्य सज्जनमार्गं स्थाणुनीरं निरीक्षमाणः
 10 कूपे न्यक्षेपि । स च कूपे द्रवतृणचयचिते जम्बालान्तः पतितो ऽपि तथाविधां याथां देहे न सेहे ।
 11 ततस्तेन विश्वस्तचेतसा चिन्तितम् । 'अहो, पूर्वं दारिद्र्यम्, ततः कान्तापन्तः परिभ्रमणम्, तत्रापि
 12 प्रियमित्रवियोगः, एतच्चिन्तयमपि पापिना विधिना विरचितमेव । अहमत्र केन निर्दयहृदयेन क्षितः ।
 13 अत्र मायादित्य एव समीपवर्ती नान्यः । कथमेतेनास्मि पातितः । अथवा नैतत् संवादि, दुष्टं मया
 14 खलु चिन्तितम् ।

15 कदाचिद्वायुना स्वर्णशैलचूलापि कम्पते । उदेत्यंशुः प्रतीच्यां च न मित्रं तनुते त्विदम् ॥ १०५ 15
 16 घिगहो, ममापि हृदयस्थानल्पविकल्पसंकल्पः । ततः केनापि राक्षसेन वा पिशाचेन वा पूर्ववैरिणा
 17 क्षितो ऽस्मि ।' स्थाणुर्ये विचिन्त्य स्वस्थचित्तस्तामप्यवस्थायां तस्यौ । प्रकृतिरेखेदशी सज्जनानाम् ।
 18 चिन्तितं मायादित्येन । 'अहो, यत्कर्तव्यं तत्कृतमेव । सांप्रतं ददानां रत्नानां फलं गृह्णामि' इति 18
 19 चिन्तयन् मायादित्यो वनान्तः परिभ्रमन् चारसेनापतिना वीक्षितो धृतश्च रत्नानि च गृहीतानि ।

§ २२) अथ चौरपतिः कथंचिद्भ्रवितव्यतयानन्ययोदन्यया वाधितस्तमेव विशङ्कटावटतटमवाप ।

21 समादिष्टं पृहीत्स्वामिना 'भो भोः, कूपत्पयः कर्पत' । इत्यारुण्यै तैः कूपे पयःकर्पणाय बह्वीवत्प्रया 21
 22 प्रावर्गभः पलाशद्वलपुटकः क्षितः । कूपान्तःस्थेन स्थाणुना तं वीक्ष्य महता शब्देन गदितम् । 'केनापि
 23 दैवदुर्योगतः कूपे ऽत्र क्षितः, ततो मामन्युत्तारयत ।' तैः सेनानायकस्य पुरो विव्रतम् । 'यत्केनाप्यत्र
 24 जीर्णकूपे पुमानेकः पातितो ऽस्ति ।' सेनापतिना जगदे । 'भो भोः, अलमलं जलाकर्पणं, प्रथमं तमेव 24
 25 वराकं कर्पत ।' ततस्तदादेशवशंवदैस्वरितमेव स्थाणुः कूपतः कर्पितः । सेनापतिस्तं वभापे 'भद्र
 26 कुत्रत्यस्त्वं, कुतः समायातः, किमभिधानः, कथं जीर्णवटे निपातितः ।' भणितं चानेन । 'देव, पूर्वदेशत
 27 आचां द्वौ जनौ दक्षिणाशामाश्रित्य क्रियता कालेन पञ्च रत्नान्युपाज्यं मुदितमानसौ स्वगृहं प्रतिगच्छन्तौ 27
 28 मार्गपरिभ्रष्टौ त्पातरलितचित्तयेतस्यामटप्यां प्रविष्टौ । तत आवाभ्यां त्पातुराभ्यां जीर्णकूपो दृष्टः । अतः
 29 परं देव, न किमपि सम्भय जाने, यदस्मि केनापि पातित इत्यवैमि । परं यद्भवता कृपावता कूपत्संसार-
 30 दिव गुरुणा प्राणी सद्धर्मधचनोपदेशेनाकर्पितः ।' एतदाकर्ण्य सेनापतिनोक्तम् । 'केवलं तेन दुराचारेण 30
 31 भवार्थीक्षितः ।' स्थाणुना भणितम् । 'नहि नहि शान्ते पापम् । स कथं मयि जीवितादप्यधिकः प्रियो
 32 वयस्यः श्वपच इव दुश्चरितमाचरति ।' सेनापतिना जल्पितं 'स तावत्कुशाले' । स्थाणुना जगदे 'सांप्रतं
 33 नावगच्छामि ।' अथ सर्वैरपि परिमोषिभिः परस्परं सहास्यमास्यं निर्माय भणितम् । 'यद्यं वराकः 33
 34 सर्वदैवावकचित्तः सद्भावः किमपि न जानाति स्वस्य शुद्धचित्ततया ।' ततः पृहीत्पतिरथाच । 'सांप्रतमिदं
 35 स पथास्य वयस्यो भविष्यति, यस्यामूर्ध्नि रत्नान्यस्माभिर्गृहीतानि ।' चौरैरुक्ते 'देव, संभाव्यत एतद्' ।
 36 अथ स पृष्टः 'कथय स वीहशस्तव वयस्यः ।' स्थाणुना भणितम् । 'देव, कृष्णवर्णः पिङ्गलोचनः 36
 37 कृशाङ्गो मम वयस्यः ।' सेनाधिपेनोक्तम् । 'भद्र, त्वया लक्षणसंपूर्णः सुहृत्त्वो येन कूपे भवात्
 38 पातितः । त्वं प्रत्यभिजानासि स्वानि रत्नानि दृष्टानि ।' तेनोक्तं 'उपलक्षयामि' । ततस्तेन तस्य
 39 रत्नानि दर्शितानि । तेन तान्यात्मीयानि परिहाय जल्पितम् । 'कुत्र कदा वा रत्नानि प्राप्तानि, कथं 39
 40 मग्नित्रं व्यापाद्याहीतानि ।' तैरुक्तम् । भवन्मित्रं न विनाशितम्, केवलं रत्नानि स्वीरित्य नियम्य च

1 स मुक्तः । तेन सेनापतिना सद्येन स्थाणोः पञ्च रत्नानुपस्थां चके । तेन मित्रं विलोकमानेनैकस्मिन् 1
 2 घनगहने हृदयह्रीसंदा नितयाहुलतो नियमितचरणयुगः पोटल इव निवद्धो ऽधोमुखो धीक्षितः । सं 2
 3 विगतवन्द्यं विधाय हाह्वरत्वं कुर्याणः स्थाणुः सानुकम्पः प्रोवाच । 'मया रत्ननि पञ्च व्यावृत्त्य लब्धानि । 3
 4 तत्र सार्धं रत्नद्वयं ममापि च । त्वं पुनर्मनसि विपारं मा विदधीथाः ।' इति भणित्वा स्थाणुना कान्ता-
 5 पर्यन्तग्रामसीमां स समानिन्ये । तत्र तावदुपचारवृत्त्या स मायादित्यः क्रियद्भिरपि दिनैर्निर्व्यूढव्रजः 5
 6 समजनि । चिन्तितं च मायादित्येन । 'यदर्थं ममेदशचेष्टितस्यापि परोपकारीति । ततो मया किं 6
 7 कर्तव्यम्, यन्मया मायाविना प्रथमं रत्नस्वीकारेण ततः कृपान्तर्निक्षेपेणालीकवचोभिश्च वयस्यो विप्र-
 8 तारितः, ततो मम नरके ऽपि न निधासः, तस्माद् ज्वलनं प्रविश्यात्मानं काञ्चनमिवाशुशुक्ष्णौ विमली- 8
 9 करिष्ये ।' ततो ऽतीवमित्रवञ्चनालक्षणचिन्तासंतापपरायणश्चित्तानलं प्रवेष्टुं स्थाणुना ग्रामजनेन च 9
 10 निवार्यमाणो ऽपि मायादित्यः समीहिवान् । ततो ग्राममहत्सरैरेनैकैर्वाक्यैः प्रतियोधितः । ततः स्वमित्रव-
 11 ञ्चनसमुद्भूतपापनिराकरणाय स्थाणुना मित्रेणानुगम्यमानः सर्वानि तीर्थानि लोकप्रसिद्धा समाराधयन् 11
 12 स मायादित्यः समागत्येह समुपविष्टो ऽस्ति । ततो मायादित्यः श्रीधर्मनन्दनगुरोर्मुखतः स्वं वृत्तान्त- 12
 13 मवगम्य वभाण । 'यन्मया मायामोहितचेतसा स्पृशितद्रोहिता कृता तदपगमनाय प्रसादं विधाय
 14 प्रभो, प्रभो दयापाल, लिङ्गिनिवासमुखं प्रप्रज्यां मच्छं देहि ।' ततो भगवता धर्मनन्दनेन धानातिशयेन 14
 15 विलोम्बोपशान्तमायारूपायप्रचारः स मायादित्यः श्रीतीर्थनाथप्रणीतप्रतीतयथोक्तविधिना प्रवाजितः । 15

। इति मायायां मायादित्यकथा ।

§ २३) चारुचारित्रमलयाचलचन्दनेन गुरुणा श्रीधर्मनन्दनेन पुनरुच्ये ।

18 न वर्जयति लोभं यः क्रोधादिरहितो ऽपि हि । निमज्जति भवाम्भोधौ स कालायसगोलवत् ॥ १०६ 18
 जीवाः संसारकान्तारे विवेकप्राणहारिणा । स्पृष्टं लोभादिना दृष्टा जानते न हिताहितम् ॥ १०७
 सलोमे मानवे सद्यो निर्मलापि गुणावली । विलीयते ऽग्निस्तप्ते लोहे तोयच्छटा यथा ॥ १०८
 21 प्रधुरैर्नारिधिनैरेन्धिनैर्धूमकेतनः । न तुष्यति यथा जगुर्धनैरपि धनैस्तथा ॥ १०९ 21
 लोमपरवशः प्राणी द्रव्यं नाशयति, मित्रं च हन्ति, दुःखाम्भुधौ निपतति च । पार्थिव, यथैव पुष्पः ।
 22 राज्ञा विह्वलं भगवन्, स कः पुरुषः, किमेतेन कृतम् । समादिष्टं भगवता । 'यस्तव पृष्टिभागे वामे
 23 दास्यस्त्वोपविष्टो ऽतिरुशशरीरः केवलमस्वियञ्जर इव रूपेण मूर्तो लोभ इव । नरेश्वर, अमुना लोभा- 24
 25 धिमूतेन यत्कृतं तदेकचित्ततया श्रूयताम् । तथा हि । इहैव जम्बूद्वीपे द्वीपे भरतक्षेत्रे मध्यमरुण्डे
 26 सज्जति नगरी सौवरागमणीयकसंपदा । स्वःपुरस्तन्वती तद्वशशिला मनसि लाघवम् ॥ ११०
 27 फणिसीर्षवलीकप्रवप्रयाजेन भोगिपाट्ट । सहस्रशीर्षः सौन्दर्यं यस्या द्रष्टुमुपागतः ॥ १११ 27
 प्राकारः स्फाटिको यत्र परिदाम्भुनि विव्यितः । भोगायतीनिरीक्ष्यै विशतीव रसातलम् ॥ ११२
 सुजातिरग्न्याः सुशियाः सदास्त्वा वृषाधयाः । स्वभयाः स्वशना यत्रोधाना इव जना यमुः ॥ ११३
 30 प्रासादा यत्र राजन्ते महाराजतनिर्मिताः । शीडानिमित्तमायाता मेरोरिव कुमारकाः ॥ ११४ 30
 अस्तस्यातहरिण्यातां सदा जयविराजिताम् । यां पुरीं साःपुरी धीक्ष्य द्विषेवाद्दयतामगात् ॥ ११५
 धीनामेयपदस्थाने धर्मचक्रं मणीमयम् । श्रीगह्वरलिना यत्र सहस्रारं विनिर्मितं ॥ ११६
 33 यत्र शोभन्ते परमश्रेहलालसचेतसो जना अनगाराश्च सदा परमदारं सदाद्यगपरं सदाहारसारं 33
 विमविवृद्धं सुनिमण्डलं चेति । तस्याः पुर्याः पश्चिमदक्षिणयोःस्तपले दिग्भिभागे समुदायान्यकृता-
 34 मिराम उच्चलाप्यो ग्रामः । तस्मिन् शुद्धवैशम्भयो धनदेवामिधः सार्धपतिपुत्रः परिवसति । परैः सार्ध- 36
 36 पतिपुत्रैः सह तस्य श्रीडां कुर्यतः क्रियानपि कालो व्यतिचक्राम । 36

§ २४) स धनदेवः स्वभायत एव लोभदत्तचित्तः सततमेव पञ्चकशिरोमणिरलीकवचनमापी पट-
 द्रव्यापहारी । तत्तत्तस्तेदृशस्य तैः सार्धनाथतनुजैर्धनदेव इति नाम निरास्तस्य लोभदेव इत्यभिधा विदधे ।

10) P n om. ता 11) P n 'कल्पान्तलीयो वरानि लेह' 17) P n om. गुरुणा श्री 26) P n दक्षिण 28) P n has (on नैवचरी) a marginal gloss, मागुरी 29) Om. मुन्नि etc. n has a marginal gloss: जगिर्नैव मन्नी च । तदु ति । वचनं वेत्त, दिं सोमन. विना पुन्यीय वृत्ता सदास्य वच । सत्यधन अर्यो वेत्त वे तथा । सगर्भं वरयो वेत्त । दृष्टु निवेश सोमन इतीत्ये वच । शोभन् अर्धं मोदन् किं दृष्टुना कुर्यादिति वच ॥ 31) n has a marginal gloss on अमुन्मयन etc अमुन्मयनैरिति तेषां प्रतिपाल-अन इदं पुत्र सत्यविराटी वरानि तेषां [1]. 33) P n om. एव n has a gloss (on एव) परैः सार्धं प्रवेत्सुन 35) P repeats (after गह्वरवृत्तय) मोदत इत्यसि etc. ending with गुरुन वचनान

- 1 ततस्तस्य तादण्यपुण्याद्यपयस्य मानसमतीव लोभामिभूतमभूत् । अन्यदा द्रव्योपार्जनप्रगुणितचित्तो 1
 गुग्जनमनुशाया लोभदेवस्तुरङ्गानुत्तुहान् सजीहृत्य याहनानि च स्वीकृत्य पाथेयं संगृह्य मिश्रवर्गमा-
 2 पृच्छ्य तिथिकरणनक्षत्रपवित्रे मुहूर्ते चन्द्रबले धरलक्षे स्वामिना यीक्षिते ज्ञानं विधाय देवतार्चनं निर्माय 3
 च यद्दयाडिकादक्षपदः स्वजनेनानुगम्यमानः प्रमुदितयदनो दक्षिणाशां प्रति प्रचलितः । जनकेनोक्तम् ।
 'घत्स, तथाधीतसर्वशास्त्रस्य माणिक्यस्य घटनमिव भारत्याः पाठनसिध मौक्तिकानामुचेजनमिव सर्वथा
 6 शिक्षावचः कीदृश, तथापि ब्रह्मोहितचेतसा मया त्वां प्रति किञ्चिदुच्यते । 'पुत्र, दवीयो देशान्तरं, 6
 विपमा मार्गाः, कुटिलहृदया लोकानः, वञ्जनप्रगुणाः कामिन्यः, घनतरा दुर्जनाः, विरलाः सज्जनाः, दुष्परि-
 पाल्यं क्रयाणकम्, दुर्धरं यौवनम्, विपमा कार्यगतिः, तावत्तया सर्वथैव कचन पण्डितेन, कचन
 9 मूर्खेण, कचन दयालुना, कचन निष्पृण्येण, कचन सूरेण, कचन फातरेण मार्गो निर्गमनीयः ।' इति 9
 शिक्षावचोभिः सुतममन्दानन्दसंदोहमुच्यदुग्धाधिघमध्यस्थं परिगलत्रयनयुगलजलं पिता विदधे ।
 लोभदेवः कतिपयैरप्यनवरतप्रयाणकैर्दक्षिणापथमाधित्य कियतापि कालेन सोपारकपत्तनं प्राप्तवान् ।
 12 यत्रोत्पातः पतङ्गेषु यक्ता भ्रूयु योपिताम् । प्रकम्पथ पताकानां जनानां न कदाचन ॥ ११७ 12
 प्रामाणिकेषु संवादः फन्यासु करपीडनम् । मयनं च दधिष्वेव भङ्गः पूर्गीकलेषु च ॥ ११८
 सभ्यभयोच्छित्तिविधौ नितान्तं सद्धर्मकर्माहितचेतसो ऽपि ।
 15 शिवार्थिनो यत्र जना यतन्ते कुर्मः स्तुतिं कां नगरस्य तस्य ॥ ११९ 15
 यत्र विश्वेच्छासियशोदयापरिगतो जनार्दन इव जनः सर्वमङ्गलोपचारचारध्व, पार्वतीपतिरिव विमोहयति
 संगतो गणिकागणो धार्मिकलोकध्व । तत्र जीर्णश्रेष्ठिनो रुद्राभिधानस्य गुणश्रेणिनिधानस्य वेश्मनि पसता
 18 कियतापि कालेन तुरङ्गान् विकीयाधिकं धनमुपार्ज्य लोभदेवेन स्वगृहागमनोत्सुकमनसा यभूव । तत्रा- 18
 यमाचारः । 'ये केचिद्गणजस्तत्रत्या देशान्तरागता वा सायं ते सर्वे मिलित्वा परस्परप्रीतिपूर्वकं क्रय-
 विक्रयादिकेन किमुपार्जितम्, किं किं पण्यमद्य देशान्तरपादागतम्' इति वार्ता वितन्त्यते । गन्धतान्मूल-
 21 माल्यादि परस्परं प्रयच्छन्ति । 21
- § २५) अन्यदा स लोभदेवस्तत्रैधोपविष्टत्वा केनापि 'कापि देशान्तरे किमप्यल्पमूल्येन वस्तुनानल्प-
 मूल्यं वस्तु प्राप्यते' इत्याचचक्षे । अथ केनचिद्गणिका गोष्टयन्तःस्थेन प्रोक्तम् । 'यद्दहं दुस्तारं थारिधिमु-
 24 ल्लभ्य रत्नद्वीपमगमम् । तत्र मया पिचुमन्दपत्राणि दत्त्वा रत्नानि स्वीचक्रिरे । एवं विरूपरूपं विरचय्य 24
 ध्यातृलक्ष्मणक्षेमतयात्राहृत्प्रगतः । इमां वार्तां श्रुत्वा लोभतत्त्वाहितमनसा लोभदेवेन स्वदेशमगमनाभिप्रायं
 विमुच्य पुनर्नवीनद्रविणार्जनहेतवे चेतश्चक्रे । ततो निजवेश्मागत्य निर्मितस्नानभोजनो यथाश्रुतं लोभदेवः
 27 श्रेष्ठिरद्रस्य पुरः कथयामास । 'तात रुद्र, तत्र रत्नद्वीपे गतानां महौह्माम उत्पद्यते, यत्र निम्बपत्रै रत्नान्ये- 27
 तानि प्राप्यन्ते । ततः किं मया न तत्र समुद्यमः क्रियते ।' रुद्रश्रेष्ठिनादिष्टम् 'वत्स, यावन्मात्रो मनोरथो
 ऽर्थाकामयोर्विधीयते तावन्मात्र एव प्रसरति, 'लोभाहोभो हि यर्धते' इति न्यायात् । अप्रेतनमर्थसंचयं
 30 स्वीकृत्य स्वदेशं गच्छ । किं च बहुलापायं जलधेरुल्लहणम् । ततो ऽधिकलोभे मनो मा विधेहि । पतदेव 30
 द्रविणं यथेच्छं भुङ्क्ष्व । दीनादीनां दानं ददस्व । दुर्गते जातिसंयद्धं च समुद्गर । सर्वथैव धनस्य फलं
 गृहाण । निगृहाण च समधिकद्रव्यार्जनलक्षणं लोभपक्षसम् ।' पतदाकार्यं लोभदेवेन जल्पितम् ।
 33 'यः कार्यं दुर्गमे धीरः कार्यारम्भं न मुञ्चति । वक्षो ऽभिसारिकेव धीरस्तस्य संग्रयते मुदा ॥ १२० 33
 तथा तात, प्रारब्धकार्यनिर्वाहिनमसा पुंसा भवितव्यम् । त्वमापि मया सह रत्नद्वीपमागच्छ ।' श्रेष्ठिना
 भणितं 'ममागमनं न भावि केवलं त्वमेव प्रज' । लोभदेवेनोक्तम् 'कथं भवतस्तत्र गमनं न संपद्यते
 36 तत्रिवेद्य ।' रुद्रश्रेष्ठी प्रोवाच । 'यद्दहं सप्तऋषयः समुद्रान्तर्धानप्रायेण प्रविष्टः, परं सप्तऋषयो ऽपि मम बाह्वनं 36
 मद्रम्, ताद्यद्दहं नार्थस्यैतस्य भाजनम् ।' लोभदेवेन जल्पितम् । 'धर्मोशोरापि प्रतिदिनमुदयाधिरुहप्रताप-
 पतनादि किं पुनर्नान्यस्य इति परिभाष्य सर्वथैव कमलायाः समुपार्जनं साधयानमनसा भाष्यम् । त्वया
 39 रत्नद्वीपे मया सह समागन्तव्यमेव ।' श्रेष्ठी जगाद पुनः । 'वत्स, त्वां प्रति सांप्रतं किञ्चिद्द्रवामि, अत्र 39
 यानपात्रे त्वमेव क्रयाणकनेता, अहं पुनर्मन्दभाग्यः' इति । ततस्तेन तवेवालीजन्तम् ।

1 §२६) अथ सञ्जीवितं यानपात्रम् । गृह्यन्ते क्रयाणकानि । उपचर्यन्ते निर्यामकाः । निर्णीयते 1
 निमित्तविद्विर्यान्नादिवसः । स्थाप्यते लग्नम् । निरूप्यन्ते निमित्तानि । विलोभ्यन्ते उपश्रुतयः । संमान्यन्ते 1
 3 विशिष्टजनाः । अर्धन्ते देवताः । सञ्जीक्रियते सितपटः । ऊर्द्धः क्रियते कूपस्तम्भः । संगृह्यते काष्ठसंचयः । 3
 स्थाप्यते परिग्रहः । आरोप्यते भक्तम् । श्रियन्ते जलभाजनानि । एवं कुर्येतस्तस्य समागतो याथादिनः ।
 6 तत्र च तौ कृतमञ्जरी मुदितचेतसौ सुमनोमालाविलेपनवासो ऽलङ्कारालंकृती द्वावपि सपरिजनौ यान-
 पात्रमारुहहतुः । चलितं यानपात्रम् । वादितानि तूर्याणि । चालितान्यरिग्राणि । ततः प्राचरतं गन्तुं 6
 जलधौ यानपात्रम् । अनुकूलो वायुर्धैर्यौ । क्रियतापि फालेन वहने रत्नदीपं ययौ । तस्मात्पुत्रीर्यातीय
 रन्मतमं प्राचरतं गृहीत्या भूपचरणयुगलमभिगम्य लब्धप्रसादविशदमानसौ कपयिकर्यं विरचय्य व्यावृत्त्य
 9 निजकूलाभिमुखमुत्सुकौ प्रचेलतुः । अनुकूलवायुना वहनं प्रयमाणं समुद्रान्तः परिवीक्ष्य लोभदेवेन 9
 व्यचिन्ति । 'अहो, प्राप्तो मनोरथादधिकतरो लाभः । संभृतं च रत्नैर्यानपात्रम् । तावत्तटं प्राप्तस्य वहन-
 स्यैव मम भागी भावीति न सुन्दरमेतत् ।' इति चिंतयन् लोभदेवो ऽवगमण्य दक्षिण्यं समबलमप्य
 13 निष्कुरुणस्वं शरीरचिन्तायां समुपविष्टं रुद्रधेष्टिनं जलधौ पातयामास । तस्मिन् यानपात्रे योजनत्रयमति- 13
 क्रान्ते लोभदेवेन महता शब्देन पूजके 'अये, धायत धायत, मम वयस्यो दुरुत्तारे प्रचुम्भकरुद्योरे सागरे
 पपातेति ।' इत्याकर्ण्य निर्यामफलोकः परिजनश्च वीक्षितुं प्रवृत्तः । तैरुक्तं 'कुत्र पपात' । तेन निगदितम् ।
 15 'अत्रैव पतितो मन्ये मकरेण गिलितश्च । मया जीवतापि किम् । अहमपि तद्वियोगं दुस्तहमराहमानः 15
 प्राणत्यागं विधास्ये ।' एतन्निसाम्यं सत्यं विमर्श्य कर्णधारकैः परिजेनेन च प्रयोष्य स्थापितः । यानपात्रमपि
 प्रचलितम् । स रुद्रधेष्टी अक्रामनिर्जया जलधौ महामकरवदनकुहलद्वंद्वप्रारूढकचगोचरीभूतो ऽवसानं प्राप्य
 18 रत्नप्राभापृष्याः प्रथमे योजनसहस्रे व्यन्तरभवेन ऽहोर्ध्वयंपरो राक्षस उरवेदे । तत्र तेन विमङ्गलानवशतो 18
 मकरेण मिलितमात्मरूपं गच्छयानपात्रं च विलोभ्य चिन्तितम् । 'अरे, एतेन पापिना लोभदेवेनाहमत्र
 प्रक्षितः । अहो, दुराचारस्यास्य साहसम् । न गणितः स्नेहसंयन्धः । न घृतक्षिप्ते परोपकारः । न कृतं
 21 सौमन्यम् ।' इति चिन्तयत्स्तस्यानल्पः कोपानलो जन्वाळ । एतेनेति चिन्तितम् । 'यदसुं व्यापाद्य सद्यः 21
 सपंस्वार्यस्य भाजने भविष्यासि । तत्तथा करिष्ये यथैतस्यापि नान्यस्य धा मयति ।' इति चिन्तयित्वा
 राक्षसो मध्ये समुद्रमाययौ । तत्र बहिर्भ्रं विलोभ्य कोणपः प्रतिकूलमुपसर्गं कर्तुंनारब्धवान् ।

24 §२७) अथाभूच्छपात्रलं मेघमण्डलं मरुदध्वनि । रुद्रामिधानं धीक्ष्वेय धेष्टिनं गतजीवितम् ॥ १२१ ॥ 24
 स्याम्यन्ति परितो ऽप्यभ्रं घना विद्युद्विलोचनाः । पश्यन्तः धेष्टिनमिष साद्रोः स्नेहिस्वभापतः ॥ १२२ ॥
 धर्मन्धमोवधाराभिः सैरि धाराभूतो ऽन्वुधौ । निशातशरराजीभिरिव धीरा रणाङ्गे ॥ १२३ ॥
 27 विश्वमन्धीकृतं विश्वमुदितैर्धूमगोनिभिः । पुत्रा अनुहरन्ते हि पितरं नितरामिह ॥ १२४ ॥ 27
 लोलकहोलमालाभिः प्रयमाणं मुहुर्मुहुः । प्रचण्डपवनोद्धतं प्राणिप्राणभयावहम् ॥ १२५ ॥
 तद्रोषघरातः पातचारान्तर्बहनें बहत् । अगण्यपण्यसंकीर्णं स्वयितं स्फुटमस्फुटत् ॥ युग्मम् ॥ १२६ ॥
 30 लोभदेवो ऽन्वुधौ द्वीरमिय नीरं मराविव । भवितव्यतया प्राप फालकं तत्र चालगतम् ॥ १२७ ॥ 30

सत्तभिरहोपात्रैस्तारादीपमायातान् । स तत्र समुद्रवेलापनपचनेन दीतलेन प्रत्युद्धीवित इव क्षणम् ।
 ततस्तत्तीरवासिभिः कृष्णकवचान्तिभिः शोणलोचनेर्यमदूर्तरिव पुरपैर्जगृहे । ततो लोभदेवो जगद् 'भय-
 33 द्विरहं कथं गृहे ।' तैः कैतयेनोक्तम् । 'भद्र धीरो भय, मा विपादं भज, यदस्माकमेव नियोगः पोतयजिजो 33
 ऽप्यस्यां पतितस्य स्वागतं विधीयते' इति । एवंनिधे जल्पद्विस्तैर्लोभदेवो गृहमानीय पिनयपामनैर्निघरे
 निवेदय सधनधानं भोजनाच्छादनविधिं विधाप्य जल्पितः । 'भद्र, चेतसि विश्वासं समाधय, मा भयस्य
 36 भाजनं भय ।' तत इत्याकर्ण्य चिन्तितमनेन । 'अहो, अर्थ कीदृशयापणयत्सलो लोकः । स यापदिति 36
 चिन्तयत्सति तान्चैर्निघरेस्तं पद्मा शार्द्रं द्रावेण मांसलप्रदेदं विदार्य मांसमुत्कर्तितं शोणितं च जगृहे ।
 स पुनरौपधयोगेन विलिताज्ञो ऽस्तवन्दीरो जगो । पुनरपि पद्मिमांतेरतीतस्तस्य तदेव कृतम् । पुनरपि स
 39 षट्पुत्रद्वारीरुः कृतः । एयमनया रीत्या तस्यास्तिपञ्चपञ्चशोपस्य समुद्रान्तांश्वस्य श्वादाशयन्तरी श्यतीयाप 39

2) P B निमित्तविद्विर्यान्नादिवसः 3) On तिपट B has a marginal gloss thus तिहृ र्हा मिति- 5) P B 'काले स्वा-
 दितौ इति 6) On अरिग्राणि B has a marginal gloss अराः 8) C 'नियम्य अन्वुधौ' (यन) अन्व, C 'अन्वुधौ
 for अन्वुधौ, C निघण्टुः' 12) P अन्वो यानपात्रम् 13) P B inter. अनुगम्यन्तेरे & तपरे 14) P अन्वुधौ 16) P B
 दक्षिण्यं सत्यमन्वुधौ 19) P B एतेन लोभदेवेन पतिग मत्तय 20) B अन्वुधौ 34) P om. र्हा 35) B
 एतन्निसाम्यं, P B विपातयत् 37) P B मांजुर्वीर्य

1 § २८) अन्यदा लोभदेवस्त क्षणोत्कर्तितमासखण्ड प्रवहच्छोणितलिप्ततनुर्भारण्डपक्षिणोत्क्षित । 1
 तस्य ह्योन्नि गच्छत समुद्रोपरि परेण भारण्डपक्षिणा सह गुध्यमानस्य भवितव्यतया चतुमुद्रस्थितौ 2
 3 लोभदेव सागरान्तःपपात । तज्जलेन निर्मितयेदन सज्जन इव दुर्जनवचसा यहलतत्कल्लोलमालामयमण 3
 समुद्रेणापि मित्रमिनाशमहापापकलुपितहृदय इव निष्क्रान्तित । किमपि कृत् संप्राप्य तत्र क्षणमात्र 4
 शीतलमच्छता समाभ्यासित फाननान्त सचरन् यद्यपाद्रपतल ददर्श । तत्र मत्कृतमणिकुट्टिमं सुगन्धनाना 5
 6 विधकुसुमसचयचिति निरीक्ष्य लोभदेवो व्यचिन्तयत् । 'अहो, किल शास्त्रेषु श्रूयते, यथा देवा स्वर्गे 6
 वसन्ति तद्य ते रम्या रम्यविशेषज्ञा । अन्यथा कथं लोकायान्हादकरमिमं प्रदेशं परित्यज्य त्रिदशाखिद् 7
 शालयमाश्रयन्ते ।' ध्यात्वेति स तत्र न्यग्रोधपादपाद्यस्तादुपविद्ययातीवतीव्रवेदनातीश्रित दृष्यौ । 'स को 8
 9 धर्म, येन देवा दिव्यभोगधारिणो देवलोके सुखमनुभवन्ति । तर्हि पापमस्ति, येन नरके नैरयिका 9
 महु खतोऽप्यधिक दुःसमुद्रहन्ति । ततो मया किं पुन पापमाचरित यदेवविधं दुःखानिकेतनम 10
 भवम् ।' इति चिन्तयतो लोभदेवस्य चेतसि सहसैव तीक्ष्णशरशत्यमिव रुद्रशष्ठी स्थित । तत स 11
 12 चिन्तयामासेति । 13

§ २९) 'अहो, अस्मादशा किं जीवितेन ।

हतो वयस्य सर्वस्य प्रियकारी कलानिधि । श्रेष्ठी रद्वो मया येन पापिना द्रव्यलोभत ॥ १२८
 15 तावत्साप्रतमपि तत्किमपि तादृशमाचरामि येन प्रियमित्रवधकलुपितमात्मानं तीर्थभुवि व्यापाद्य सर्वं 15
 पापविमुक्तो भवामि ।' इति चिन्तयन् लोभदेव क्षणं स्तुत, प्रबुद्धश्च एतस्या दिशि कस्यापि मधुराक्षरा 16
 गिरमाकर्ण्य चिन्तितमनेन । 'अये न स्मरत प्रातःतमपभ्रश च । इयं तावच्चतुर्थी पैशाचिकी भाषा, 17
 18 तावदाकर्णयामि । ततस्तेषां पिशाचानामिति परस्परमुल्लासं प्रवर्तते, तावदेकेनोक्तम् । 'यदिदं पापा 18
 पनोदाय तपस्याता पथनाभोगस्थानं रमणीयम् ।' अपरेणोक्तम् । 'इतोऽपि चास्त्रास्त्रीकराचल ।' अन्येन 19
 भणितम् । 'अस्मादपि तुहिनशिशिरीशिलातलस्तुहिनगिरिरेव रमणीय ।' इतरेणोक्तम् । 'एव मा मा 20
 21 ददत, सर्वपापापहारिणी सुरनिर्क्षणी प्रधाना ।' इति निशाम्य ता प्रति प्रचलितो लोभदेव परित्यक्त 21
 लोभसग समुपागतमङ्गवेत्तयत् । क्रमेण च नरेश्वर, समागत्यानेय निविष्ट ।' एत वृत्तान्तं मग 22
 यता कथितमाकर्ण्य धीडाप्रमोदविपादपत्वरथा श्रीधर्मनन्दनगुरुररणमूलमवाप्य लोभदेव प्रोवाच । 23
 24 'यद्गन्धचण्णानिन्दैरावेदितं तद्वदितथमेव । किमत्र मया कर्तव्यम् ।' तत श्रीधर्मनन्दनमुनिपेन प्रोक्तम् । 24
 'वस्तु, सर्वथा मित्रवधसमूतपापजातक्षयाय लोभमहानिशाचरमनीहृहेत्या पञ्चत्वमानीय विनयवामनो 25
 भूयसा तपसा पुरातनममममिनिर्मथनाय जैनतपस्यासख्या राजहसलीलामलकुच । क्षान्तिकान्तासेवा 26
 27 हेवाकितामाश्रय । कायोत्सर्गमुप्रमाचर । पापमहाराजप्राटतीर्विहृती परिहर । यत्र न जरा न मृत्युर्वं 27
 व्याधिर्न चाधिर्न च दुःखं तच्छाश्वत महोदयपदं विशद् तत प्राप्स्यसि ।' तदाकर्ण्य लोभदेवेनोक्तम् । 28
 'भगवन्, यदि तावदेतस्य चारित्रस्य योग्योऽस्मि ततो मम प्रव्रज्यादानप्रसादं विधेहि ।' भगवता 29
 30 श्रीधर्मनन्दनेन गुरुणा पादपतितस्य तस्य धाम्पजलस्रुतलोचनस्य प्रशान्तलोभस्य लोभदेवस्य व्रतमदायि । 30

। इति लोभे लोभदेवकथा ।

§ ३०) पुनरपि गुरुत्वाच ।

33 'हृत्ति हन्त महामोहस्तुहिनौघ इवोदित । पद्मेरह विवेकात्य यत्र परिमलोजितम् ॥ १२९ 33
 सर्वेदुःखमयो भूप भव षप जिनेर्मत । तस्य स्वभाव जानन्ति महामोहहता नहि ॥ १३०
 भुवोऽधतस सज्जने स एवागण्यपुण्यभाक् । सद्गुणैर्न य कापि द्विपते मोहवाजिना ॥ १३१
 36 अनेन मोहराजेन दुर्धरेण जगन्नयी । जिग्ये जिनमुनीन् मुफत्वा तीनव्रतधुरधरान् ॥ १३२ 36
 सर्वदायमहो मोहो महासागरसन्निभ । न यस्य प्राप्यते स्तायो महावशैरपि क्वचित् ॥ १३३
 महामोहमोहितमना पुमान् भग्नागम्यमपि न विचारयति । स्वसारमप्यभिसरति । जनकमपि 37
 39 मारयति । नरेण, यथैष पुरय ।' विश्वत नृपतिना । 'स्वामिन्, अनेकगेषसकुलाया समभाया क पुरय, 39
 इति नावैमि ।' तद्वगम्य गुरुणा भणितम् । 'य षप तय दूरे दक्षिणदेशे वासवस्य लेप्यमय इव कर्पा 40
 कार्यविचारविमुखो हृदयमानसुन्दरावयव स्याणुरिय स्थित ।' पतेन महामोहमोहितचेतनेन यत्त 41
 42 तच्छपतासिति । 43

- 1 [३३] अस्ति समस्तकुशलजनावृतप्रामाभिरामः कोशलाभिधो जनपदः । तत्र परचक्रदुर्लभ्या 1
 कामिनीमुखचन्द्रचन्द्रिकात्यन्तद्यौतधवलरुहा कोशलाख्या नगरी ।
- 3 स्वर्नदीसंगतैर्यत्र मरुहोलैर्ध्वजाञ्चलैः । मार्जयन्तीय शशिनः कलङ्कममरालयाः ॥ १३४ 3
 रमारामभिरखिलैः सुभंगमालुकैर्गुणैः । मात्राधिकतया यत्र पराभूयन्त भूरिशः ॥ १३५
 वातावधूतभासाद्घवलध्वजवेहनैः । यत्र विपथगा व्योम्नि सहस्रपथगामवत् ॥ १३६
 6 तत्र ध्वजशिरोरत्नं पवित्रमतिभाजनम् । कोशलः कुशलः क्षोणीपालः प्रत्यधिकोशलः ॥ १३७ 6
 वाहिनीप्रसरविस्फुरद्गजोमण्डलेन रविरस्तदीधितिः ।
 यस्य विक्रमगुणिकवर्णने न क्षमः फणभूतामपीश्वरः ॥ १३८
 9 यद्भवीयक्षुण्णक्षितिविततरेण्या रविरपि क्षतज्योतिर्यत्क्षिन्धुरनिकरदानोदकभरैः ।
 प्रसस्युर्वाहिन्यः प्रतिपथममन्दैः प्रतियवैरहो निःश्वासनामजनि किल गर्जिर्जलभृताम् ॥ १३९
 यस्य प्रयाणे पृथिवीश्वरस्य निःश्वासनादाः किल ये प्रसस्युः ।
 12 त एव चिह्नैपि महीपतीनां पलायनोत्साहकरा वभूवुः ॥ १४० 12
 यद्यात्रास्वपि दुर्गलङ्घनलसन्निःश्वासनादैः स्फुरत्सैन्योद्भूतरजोभरैरविरतं प्रत्यर्थिपृथ्वीभृताम् ।
 वाघियं श्रवणेष्वथान्यममघनेषु तस्य स्तुतिं कर्तुं न क्षमते सहस्ररसनो ऽप्युर्वीभृतो विक्रमे ॥ १४१
- 15 [३३] अथ तस्य महीशक्रस्य मूर्त्यां जयन्त इव परं नाकुलीनः, सिंह इव विक्रमी न नखरायुधः, 15
 सवितेव प्रकाशफरो न कटोरः, चन्द्र इव सर्वाह्लादकरो न फलङ्कितः, तोसलारयः संख्यावतां मुरय-
 स्तन्भवः सममयत् । एवंविधविचित्रगुणसंपूर्णं तेनानिवारितप्रसरेण निजनगर्यां परिभ्रमता कदाचि-
 18 त्कस्यापि महतो नगरश्रेष्ठिनो हर्षरम्यगयाक्षविवरविनिर्गतं धाराधरपटलप्रकटीभूतपूर्णिमाकुमुदवा- 18
 न्धवसिध बालिकाया यदनकमलं कुचलयदलदीर्घलोचनयुगलं ददृशे । सापि तमालोक्य साक्षादिव
 मनोभयमुद्धानानुरागसागरान्तानिमग्नमानसा तदात्यमेव समजायत । तदृशनेन तस्यापि चेतः पञ्चदारेण
 21 शरप्रहारप्रसूतवेदनाविधवेशनेन दक्षिणकरणेन यक्षःस्थलं पस्पृशे, धामेन नामिपाभ्वं तर्जयद्गुह्यी चोर्द्धी-
 कृता, तथा च तन्निरीक्षणपर्यवशया धामेतरपाणिना कृपाणप्रतिकृतिः प्रकटिता । ततः कुमारस्तचेष्टित-
 24 मालोक्य स्वावासं प्रति प्रचलितो व्यचिन्तयदिति । 24
- ‘यस्या मुखेन लावण्यपुण्येन द्विजनायकः । न्यकृतो ऽङ्कच्छलासुन्दे विशेप क्षुरिकां निजे ॥ १४२
 यदास्येन्दुदयादुल्लास लावण्यधारिधिः । यत्रामृतायितं वाचा हृष्टिम्यां शफरीयितम् ॥ १४३
 27 प्रयालायितमोहाभ्यां मुकापङ्कितं द्विजैः । कूर्मायितं कुचाभ्यां च दोर्भ्यां वैत्रलतायितम् ॥ १४४ 27
 इय शुद्धारसयैवं राजधानी मनोभुवः । उद्दामयौवनमाग्रहर लावण्यदीर्घिका ॥ १४५
 अहो अस्मा बालिकायाः सर्वरूपातिशायिरूपं, अहो अद्भुता पापि सौभाग्यमङ्गी, अहो विदग्धत्वम्,
 30 अहो निरुपमा लावण्यबलक्षमी’ इति ध्यायन्नेव निजाचारमासदत् । साथ क्रमेण नयनपथातीते ऽपि 30
 तस्मिन्नराधीश्वरनन्दने इभ्यस्तनया विषमवाणवाणप्रहारप्रसरजर्जरारीरसबाँवयवा मुक्तदीर्घोष्पनिः-
 श्वासधूमध्यामलीकृतशय्यायुहविचित्रचित्तभित्तिः शयनीये लुलोठ ।
 33 इष्टं मन्त्रमिय स्वान्ते स्मरन्ती तं नृपात्मजम् । सा तस्यै मुकुमारार्ङ्गी कुरङ्गीनयना चिरम् ॥ १४६ 33
 न शय्यायां न च ज्यायां न जने न वने रतिः । तस्या न चन्द्रे नो चन्द्रे दिव्योनिन्याः फदाप्यभूत् ॥ १४७
 शीतांशुरपि धर्माशुभ्यन्दनं च हुताशनः । निशापि यासरस्तस्या वैपरीत्यं तदाभवत् ॥ १४८
- 36 यतः, 36

‘योगिनां चन्द्रनारैर्यः शीतेः प्रीतिः प्रजायते । तनुज्वलति तैरेव सततं विप्रयोगिणाम् ॥’ १४९

[३३] स कुमारे पात्रदम्पदा तस्या हृदयहारिण्याः संगमोपायतोयेन दुस्तहविरहदहनोत्सदेह-

- 30 निर्वाणमभिलषत्सि तायदपर्यस्तकिरणदण्डधण्डकिरणः पश्चिमाचलचुल्लिकाचलरघी वभूव । तदा-39
 ऽतिप्रवृत्ते संतमसे कुमुमशरशयसरव्यधितो ‘दुःभेदेन निना सौम्यं नास्ति’ इत्यवगम्य कुमारः समुद-
 तिष्ठत् । ततस्तोसलो निर्जं घसनं गाढं निरुपम्य कुचलयदलदयामलां यमजिहाफरालां क्षुरिकां कटीतटे

12) P पत्नयिनोत्साह 13) B has a marginal gloss (on नगरायुध) thus नगरा नगा स्वयुधं श्वारस्य स
 नगायुधं इमारः पुनं नगरायुध कोषे नगायुध वीणायुध । तेन प्रकल्पेयान्तां । 16) B adds इत् after कटोर
 20) P लालार निमैव 21) P लोचनद्वयेन 26) P दशावेदददुद- 33) P B दहनन

1 वद्धा दक्षिणकरे धैरिखीरवारनिमुग्धने कृपाणरत्नमसावलम्बितं घमुनन्दकं च कृत्वा रचितनीलपट- 1
 प्रावरणस्तत्सदनान्तिकमागस्य वियदुक्षितकरणं दत्त्वा वातायनमाससाद् । निर्मलप्रज्वलद्यष्टिप- 2
 3 प्रद्योतितावयवां पराङ्मुखीं शयनतले विनिविष्टां तामेणलोचनामालोकितम् । कुमारेण पृथिव्यां घमुनन्द- 3
 कोपरि कृपाणं मुक्त्वा निभृतपदसंचारमुपगम्य तस्याः सुदृशो लोचने पाणिभ्यां पिहिते । ततस्तथा 4
 सर्वाङ्गरोमाञ्चक्रुमुद्रहन्त्या चिन्तितम् । यद्यद्य सवेतो ममाङ्गं पुलकितं बालमृणालिनीदलकोमलं कर- 5
 6 किशलयं तजाने सैप मत्स्यान्तसर्वस्वतस्करः ।' इति विमुद्ग्य तथाभाणि 'अहो सौभाग्यनिधे, मां मुञ्च' । 6
 कुमारेण हसता तन्नयनद्वयी शिथिलीचक्रे । तथा तस्य गृहागतस्य विनयवृत्त्याभ्युत्थानं रिदधे । तथा दत्ते 7
 प्रधाने [विष्टे] कुमारः समुपविशत् । कुमारेणोक्तं 'तव संगमसिच्छामि' । तयोदितम् । 'देव युक्त- 8
 9 मेतत्परं कुलाङ्गनानां केवलं शीलपालनमेव हितम् ।' इत्याकर्ष्य कुमारेण जल्पितं 'यद्यद्य भवती शील- 9
 वती ततो व्रजामि' । इत्युक्त्वा रत्नरत्नं घमुनन्दकं च स्वीकृत्य ससंभ्रममुत्तस्यौ । तथा तं वल्गाञ्जले 10
 धृत्वा प्रोक्तम् । 'भद्र पारिपन्थिक इयं मम हृदयं मुपित्वा कुत्र व्रजसि । यतस्त्वां याहुलतापाशानियमितं 11
 12 करिष्ये ।' इत्याकर्ष्य कुमारः स्थितः । तयोक्तम् । राजपुत्र, यद्यद्य परमार्थस्य तावदाकर्षणं पश्चा- 12
 यद्युक्तं तत्कुर्याः ।

§ ३४) अस्त्येतस्यामेव कोशलायां ध्रेष्ठी नन्दनाभिधः । तस्य पत्नी रत्नरेजाग्या । तत्कुक्षिसंभवा 1
 16 सुवर्णदेवाभिधाना पित्रोस्तीव्रबलभा कन्यकासि । ततः पितृभ्यामहं विष्णुदत्तपुत्रस्य हरिदत्तस्य पाणि- 15
 पीडनाय प्रदत्ता । स च मामुपयम्य वाणिज्याय यानपात्रमारुह्य लङ्कापुरीमभिजग्मिवान् । तस्य प्रोषित- 16
 स्याद्य द्वादशो वत्सरः सातिरेकः । विपशो जीवति वेति न क्षायते । एतं यौवनमहासागरमपारं काम- 17
 18 महावर्तगर्तदुस्तरं विषयमत्स्यकच्छपोक्त्वा मतिगहनं निरपवादमुल्लङ्घयन्त्या ममेयन्ति दिनानि जातानि । 18
 दुर्जयतया विषयाणां चञ्चलतया चेन्द्रियप्रामस्यैकदा मम मानसे इति विकल्पसंरूपमाला बभूव 'अहो 19
 जरामृत्युरोगशोकैः शत्रुचरुं संसारे प्रियसंगमादपरं न किञ्चिच्छमांस्ति, तच्च न विद्यते । ततो ऽजाग- 20
 21 लस्तन इवारण्यमालतीकुसुममियं बधिरकर्णजाप इव निरर्थकं मे जीवितम् । इति विचिन्त्य चिरं मरण- 21
 कृताध्यवसाया 'सुदृष्टं जीवलोकमद्य करोमि' इति यावद्रवाक्षमाकृता तावत्तत्र भवितव्यतया भवान्मम 22
 लोचनमोघरं गतः । त्वां दृष्ट्वा रागपरवशा तत्कालमेव जातासि । त्वया च परामृष्टं हृदयम्, एकाङ्गुलि 23
 24 रुद्धीरता । मया तदवगतं यदेतेन राजपुत्रेण मम संज्ञा कृता । हृदयपरिस्पर्शनेनेति कथितम् । 'परं मम 24
 हृदयस्याभीष्टम' । अङ्गुल्या ऊर्ध्वीकृतया चेति कथितं 'यदेकदा संगमं दृक्स्य' इति । ततो मया तव 25
 खड्गानुकारी निजकर इति प्रदीतः, 'यदा किल त्वं रत्नबलेनैव समागच्छसि तदा तव संगमो नान्यथा' 26
 27 इति । तदाप्रभृति राजपुत्र, तव संगमाशावदनानसा 'को ऽपि मा क्षासीद्' इति वेषमाना कृतमरण 27
 निश्चया याचदसि तावद्भवान् समायातवान् । ततः सांप्रतं यिनष्टं विज्ञानम्, गलितो गुरजनविनयः, 28
 परिमुषितं विवेकज्ञानम्, विस्मृतो धर्मोपदेशो भयत्संगमेन । किञ्च यदि तावत्त्वया सह संगतिं करोमि 29
 30 ततो मम कुलमन्दिरे दुःशीलेषुषा पराभवः स्वजनानां गुरुतरो ऽपवादश्चेति । यदि लोकापवादः सञ्जाते 30
 तदा तव ममापीप्सितं, अन्यथा मृत्युर्धरम् इति जल्पन्ती मुदती निशाकरेणैव निशा गाढतरं कुमारेण 31
 समालिङ्गिता सफलीकृतयौवना च । प्रीत्या च दिवसे भाविस्वविरहविनोदचिह्नं निजनामाङ्गं मुद्रिका- 32
 33 मेकं तस्यै स तदा ददौ । ततो ऽलङ्कृतदियिमानो संन्यारानो कुमारः सहसा तन्मन्दिरात्सैव प्रयगेण 33
 तद्यथागतं गतः । एवं च तस्यानुदिनं प्रतिबसतस्तत्र तथा सहाय्यमो मासो ध्यतीयाय । तत्र च तथाविध- 34
 कर्मसंयोगेन भवितव्यतया नियोगेन सा गर्भवती बभूव । तत्सखीजननिवेदितवृत्तान्ताया रत्नरेखाया 35
 36 मुखात् नन्दध्रेष्णिना समवगत्य संजातकोपेन कोशलनरेभरस्य पुरो न्यवेदि । रामादिष्टम् । 'गच्छ 36
 गृहे ऽन्वेषयामि लङ्का' । ततो राजादेशमवाप्य मन्त्रिणा सर्वत्र विलोकमानेन तोसलकुमारः प्राप्तः, विश्रान्तं 37
 च रात्रे । ततो मुदतरकोपस्फुरद्धरेण धरधरेणादिष्टम् । सचिव, नाहमन्यापिनं पुत्रमपि सेहे, तदेतं 38
 39 द्रुतमेव निगृहाण । सचिवो 'यदाशापर्यति स्वामी' इति भणित्वा कुमारं केनापि व्याजेन इमंशानभूमि- 39
 मानिनाय । तत्र कार्याकार्यदक्षिणेन मन्त्रिणोक्तम् । 'कुमार, तव दुर्बुद्धेन तवोपरि क्षुपितस्ते पिता, भयान् 40
 यद्य आहसो ऽस्ति, स्वामिसुतत्वेन त्वमपि मम प्रभुः कथं त्वां व्यापादयामि । सदैवासि तव वंशसेवकः, 41
 42 ततस्त्वं तथा व्रज यथा तव प्रवृत्तिरपि न भ्रूयते । त्वया क्वापि न कथ्यं ददसि तोसलः ।' इति भणित्वा 42

- 1 मन्त्रिणा कुमारो विसर्जितः । कुमारो ऽपि तदैव निर्गत्य प्रचुराणि पुराण्युल्लङ्घ्य क्रमेण पाटलीपुत्रमग- 1
च्छत् । तदा तत्र च राजा जयवर्मा राज्यं पालयति स । स कुमारस्तत्र तस्य सेवापरो ऽभवत् ।
- 3 § ३५) इतश्च तस्यां कौशलायां सा सुवर्णदेवा घातदुःशीलत्वेन बन्धुजनेन निन्द्यमाना जनेभ 3
च कुमारविरहोद्विग्नमानसा गर्भभवदुःखभरवाधिता व्यचिन्तयदिति । 'स कुत्र राजपुत्रो यो मां
परित्यज्य ययौ' इति चिन्तयन्ती सा कस्याश्चित्सखीमुप्रात् 'तव दोषेण राजादेशतः सचिवेन कुमारो
6 हतः' इति श्रुत्या सगर्भत्वेनाहततद्बुधमरणा निशीये केनापि च्छन्ना रोहतो निर्गत्य भवितव्यतायोगेन 6
पाटलीपुत्रपुरं प्रति प्रचलता केनचित्सर्पेण सह चचाल । सा सुदती मन्दं मन्दं गच्छन्ती गर्भवेदनात्
चरणवङ्कमणाप्रवीणा पश्चात्सार्थत्यरिभ्रष्टा तालहिन्तालतमालकदग्धजन्मूजन्मीरादिफलदलशतसंकुले
9 महाकानने मूढदिग्विभागा अपरिज्ञातनिगमा कृष्णातरलितचेतोवृत्तिः श्रुधार्ता इयामचदना पथशान्ता 9
सिंहनिनादविद्वृता व्याघ्रदर्शनवेपमानहृदया दुरध्वपतिता विलापानकार्षीदिति । 'हा तात, अहमभीष्ट-
तमापि त्वया परिभ्राणं न कृतम् । हा मातः, ममापि त्वया रक्षणं न कृतम् । हा प्रियतम, यस्य तव कृते
12 मया हेलयापि शीलं कुलं यशस्त्रया सखीजनश्च पटप्रान्तलप्रवृणवद् वैद्यप्रमार्जनेन्दुतावस्करवत् सर्वमपि 12
तस्यजे, स त्वमपि मामुपेक्षसे' इति विलपन्ती मूर्च्छिता धरायां पपात । अनान्तरे कुमुदिनीविभुस्तां
मृताभिवायगल्य दुःखात्तो विश्वस्तकरः प्रतीचीजलनिघेरन्तः परिममज्ज । ततो महागजेन्द्रयूधमलिने
16 विन्ध्यगिरिशिखरमालानीले समन्ततः प्रसृते संतमससमूहे शीतलेन धायुना जातानुदम्पेनैव समाध्वा- 16
सिता सा । ततस्तसिन्महार्मीमे बने एकाकिनी अशरणा सुवर्णदेवा प्रसृता एकं दारकं द्वितीयां दारिकां
च । ततश्च ।
- 18 सुतजन्ममुद्धारण्ये वासास्यां तन्मतः क्षणम् । जग्रसे ऽहर्मुत्पमिव भासा भूच्छाययापि च ॥ १५० 18
सा च प्रलपितुमाररेमे ।
- पिता माया च भर्ता च स्वजनेन च वर्जिता । यस्त त्वमेव शरणं त्वं गतिस्त्वं मतिर्मम ॥ १५१
- 21 पिता पाति च कुमारो यौवने रक्षति प्रियः । स्वविरत्ये तनूजस्तु निर्नाथा स्त्री कदापि न ॥ १५२ 21
इतश्चाहर्षतिः प्राप पूर्वैर्षतमस्तकम् । तस्या दुष्टमहाकष्टतिरस्काररुताविव ॥ १५३
उदितस्तोजसामीशः कोषाद्रोपादिवारुणः । वर्णलोपठुजे ध्यास्तसंधातस्य विघातने ॥ १५४
- 24 § ३६) एवंविधे प्रत्युपग्रस्तावे चिन्तितमनया । 'किमधुना मया कार्यं तावन्मरणं न वरम्, यतो 24
वाल्युगलं मयि मृतायां मृतमेव, तदस्य पालनमेव संमति श्रेयः' इति ध्यात्वा गता कस्यापि भ्रामस्य
परिसरम् । ततस्तोसलराजपुत्रनामाङ्गां मुद्रां वालस्य कण्ठे निक्षिप्य निजनामाङ्किनमुद्रां वालिकायाश्च
27 निजोत्तरीयप्रान्तद्वयेन दारकं दारिकां च पृथग्प्रन्यौ वपन्ध । तद्वाल्युगलं तत्र मुपत्त्वा स्वयं सुवर्णदेवा 27
शरीरवैषम्यनिराकरणाथ विन्ध्याचलोपत्यफानिर्झरणमुपाजगाम । अनान्तरे नयप्रसृता व्याघ्री स्वशि-
शोर्भक्ष्यार्थं भ्रमन्ती नयशोणितगन्धहतचित्ता श्रीवरोमयप्रान्तपर्द वाल्युगलं जग्राह । तस्या प्रजन्त्या
30 पसनान्तवयदादारिकापथि पपात, न च तया गलितापि दारिकामापि । तदा च पाटलीपुत्रेश्ठीजयवर्मनूप 30
समागतः सभार्यस्तत्र दूतः । स तां दारिकां दृष्ट्वा गृहीत्वा च निरपत्यायाः स्वभार्यायाः समर्पयामास । तौ
च दम्पती क्रमेण तां पुत्रीमहीत्यस्य पाटलीपुत्रमायाती । ताभ्यां तस्या वालिकाया वनदचेति नाम निदधे ।
- 33 § ३७) इतश्च व्याघ्री स्तोके भूभागमुपेता कुतो ऽपि कार्पांतरात्तत्रावातेन रात्रः धीजपयर्मणो राज- 33
पुत्रशरदरीलेन व्याघ्र इतिरूत्वा गुरतरशाल्यग्रहारेण हता मृता च । ते च वालकं बोमलमृपालदेहं रक्तौ-
पलसमप्रमयुगलं विकस्वरेन्द्रीवजनयने पाषेणचन्द्रानन स ददशे । ततस्तं शबरशीलः प्रमुदितचेतानिज
36 प्रियतमायै 'तव पुत्र' इति वितीर्णयान् । तत्कान्तया 'प्रसादः' इति भणितम् । घघापनफर्महोत्सवं 36
विधाय द्वादशे दिवसे पित्रा तस्य पुत्रस्य इयामदत्त इति नामधेयं गुण्यं ददे । सप्रेत्र च नगरान्तस्तदासा-
प्रच्छभ्रगर्भो पर्वा प्रसृतेति विदितममयत् । शबरशीलस्तौन पालकेन साकं पाटलीपुत्रमयाप । तत्र च
39 समानशीलराजपुत्रैः साधं क्रीडां पुष्येतस्य महामोहमोहितचेतसो लोकेन मोहदत्त इति संभा ह्ना । 39
एवं मोहदत्तः स्या फलाकलापेन ययसा गुणगणेन च परिहितुमाररेमे । इतश्च सुवर्णदेवा गात्रपात्रियं
निर्माप समानता वालकयुगमप्रेक्षमाणा मूर्छिता । पुनरपि धायुना लघ्वचेतन्या चिरं विललाप । ततः
42 स्वयमेव सा स्वयं संपोष्य ततः स्थानात् प्रचलिता । पुरतो व्याघ्रीपदानि दृष्ट्वा व्याघ्रा वाल्युगलं 42

7) B प्रविश्या 10) B हा तागाहनदीपति हाच पमिबला । हा 11) P om. हा म्हा हां इत्यर्थः, B परिभ्राणं
for एषः 12) G Inter. एते & कुं 14) P B 'बन्धुजनेन' 15) P B द्विदितारिचिन् 25) B नदर for नदय
27) B दारं वदत्यर्थः, B दृष्ट्वा 30) P B तां दृष्ट्वा 32) P B क्लृप्तं स्या for क्लृप्तं 37) P om. पुत्रय
40) P B ताप for एषः, B कुंती 42) P B om. ए

- 1 पुनरपि श्रीधर्मनन्दनेन भणितम् । 'मो घासय मन्त्रिवासय, यत्नया पुष्टं यथेनस्य चतुर्गतिलक्षणस्य ।
 संसारस्य किं प्रथमं कारणम् । तत्रामी महामहोः पञ्च क्रोधमानमायालोभमोहाः प्रवृत्ता जीवं
 3 दीर्गव्ययमुपनयन्ति ।
 इत्याचार्यधीपरमानन्दसूरिशिष्यश्रोरत्नप्रभसूरिविचिते कुचलयमालाकथासंक्षेपे श्रीप्रद्युम्नसूरिशोधिते
 क्रोधमानादिकपायचतुष्टयतथामोहस्वरूपवर्णने नाम प्रस्तावो द्वितीयः ॥ २ ॥

6

[अथ तृतीयः प्रस्तावः]

- § १) ततः स नृपतिः प्रमुदितचेताः सदानन्दानन्दकन्दकन्दलनाभ्युदस्य श्रीधर्मनन्दनस्य सुखतः
 कर्मायादिविपाकफलक्षणदेशानावचनामृतं वृष्णातरलित इव निपीय सद्सः समुत्थाय निजं धाम समा-
 9 जगाम । इतश्च दिवसाधीश्वरे ऽस्तगिरिशिखरमुपागते सायन्तनगिधिं विधिवद्विधाय बहुधापितरि-
 न्तयत् । 'अस्मिन् मदनमित्रे महोत्सवे ईदृशे प्रदोषे ते साधवः किं कुर्वन्ति, किं यथावादिनस्तथाविधायिनः,
 किं यान्यथा, विलोकयामि' इति विचिन्त्यालक्षितः सप्रेत्र प्रष्टुते तमोभरे कटीतटनिवद्धश्रुतिकः कृपाण-
 12 पाणिरिकाकी भूपतिः सौधाधिर्मत्य नगरान्तररथ्यासु मिथुनानां दूर्तीनामभितारिकाणां च प्रभूतान्परस्य
 रालापानाकर्णयन् कसिंश्चिद्यत्वरे स्तान्धकारे स्तम्भमिव वृषमेणोद्धृष्यमाणमूर्द्धमं कमपि मुनिं प्रतिमास्यं
 13 कुराङ्गं दचदग्धस्याणुसदृशं मन्दाराचलवशिश्चलं वीक्ष्य दिया स्तम्भो ऽत्र नाभूत् 'किं को ऽपि धर्मनन्द-
 15 नसंबन्धी व्रती, अथवाऽन्यः को ऽपि दुष्टः पुमान्, अनेन रूपेण तावत्परीक्षामस्य रचयामि' इति प्यात्वाहृष्ट
 रिष्टिर्हृत हतेति यद्ग्रासन्नमागतः । तमश्नुच्यं मुनिं वीक्ष्य निश्चिद्य स्तुतिं कुर्वन् प्रदक्षिणात्रयं पूर्वं दत्त्वा प्रणि-
 पत्य पुरतो ऽगच्छद्विद्युदुत्क्षितकरणेन । ततो ऽसौ दुर्लभ्यं प्राकरमुद्गहृद्योद्यानासन्नतिन्दुरकुट्टिमतलमाज-
 18 गाम । तत्र च तेन भूभुजा श्रीधर्मनन्दनाचार्यस्य केचित्ताधयो मधुरस्वरेण स्वाध्यायं विरचयन्तः केचिद्धर्म-
 शास्त्राणि पठन्तः केचित्पदस्यपिण्डस्थरूपस्थरूपातीतध्यानदत्तावधानाः केचिद्गुरुचरणशुभ्रपापपरयथाः
 केचिद्विचाराचारपर्या विलोकिताः । ततो नृपतिर्दध्याविति । 'अहो यथाभिधायी तथाविधायी' । भगवान्
 21 क पुनः, स स्वयं किं करोति ।' इति विमृशंस्तदिनदीक्षितानां तेषां पञ्चानामपि मुनीनां पुरो धर्ममुपदि-
 शन्तं निशम्य किं कथयत्येवामग्रे ।' इति विचिन्त्य नरेश्वरस्तमालतरुमूले निपण्ण इत्यश्रीपीत् । 'मो मो
 देवानामियाः, कथमपि जीवा इमे पृथिव्यतेजोवायुयनस्पतिष्वनन्तकालं प्राप्त्वा द्वीन्द्रियत्रीन्द्रियचतुरिन्द्रि-
 24 यतामवाप्य तिर्यक्पञ्चेन्द्रियत्वं च, ततश्चातीवदुर्लभं मनुष्यजन्म लभन्ते । तत्राप्यार्यदेशप्रशस्यजातिसुकुल
 सर्वेन्द्रियपट्टत्वनीरोगताजीवितव्यमनोवासनासहस्रसमायोगतद्गचश्रवणानि दुष्पापाणि । इयत्यां साम्प्रयां
 संपन्नयामपि जिनप्रणीतगोधिरत्नमतीवदुर्लभम् । तच्च लब्ध्वा धर्मं प्रति संशयेन अन्यान्यधर्माभिला-
 27 पेण फलं प्रति संदेहेन कुतीर्थिप्रदांसया तत्परिचयेन चतुर्भिः कपायैः पञ्चभिर्विषयैर्व्यामूढा वृथा
 निर्गमयन्ति सम्यक्त्वम् । एकं च 'ज्ञानमेव प्रधानम्' इति यदन्तः क्रियाहीनाः पशुवत् । अपरे च
 'क्रियैव प्रशस्य' इति मन्यमाना अन्धवद्भवदधाम्तार्विनश्यन्ति मोहमोहिताः ।' इति कथयति भगवति
 30 नृपतिर्ध्यातवान् । 'तावत्सर्वमपि सत्यमेतत् । किं पुनरिदं दुर्लभं राज्यं महिलाप्रभवं शर्मं परिजनसुखं
 चानुपलभ्य पश्चाद्धर्ममाचरिष्यामि, इति चिन्तयतस्तस्य महीभृतः श्रीधर्मनन्दनगुरुणा ज्ञानेन भावमुपलभ्य
 33 तेषामेव पञ्चानां पुरः प्रोये । 'यदेतद्राज्यसौख्यं स्त्रियश्च लोके सर्वमेतदित्यं तुच्छं चेति । पुनः सिद्धि-

§ २) अस्ति समस्तपुरवरं पाटलीपुत्रं पुरम् । तत्र धनो धनेन धनद इव वणिगुत्तमः । सो ऽन्यदा

- यानपात्रेण रत्नदीपं प्रति प्रचलितः । तस्य संचरतः समुद्रान्तः प्रवचनेन वायुना समुद्रसताम्रलिह-
 36 कल्लोलमालाभिः प्रेर्यमाणं यानपानं पुस्फोट । स धनस्तदा क्षुधाक्षामकुक्षिराहारमिव, हिमातो वैश्वानर-
 मिव, तृषाक्रान्तस्तोयमिव फलरुमेकं प्राप्य सप्तभिर्वासरैः कटुकफलसमाकुलपादपशतसंकुलं संसार-
 मियालब्धयपारं विपमिव महाविपमं कुडङ्गदीपमाशिधाय । तत्र तेन स्वैरं परिभ्रमता सहस्रापरः पुरयो
 39 दृष्टो । धनस्तं निरीक्ष्य हर्षितवदनेन भव्यजीव इव जैनधर्मं स्वच्छमनाः पप्रच्छ । 'कुत्रत्यः केन हेतुनात्र

- 1 द्वीपं समायातः । तेन तदवगम्य भणितम् । 'सुवर्णद्वीपं प्रति प्रचलतो मम भीषणे जलधावगाधे पूर्व- 1
 भवार्जितदुष्कृतेनेव वायुना प्रेरितं त्वरितमेवागण्यपण्यसंभृतं पीतमस्फुटत् । ततो ऽहं फलकमेकं प्राप्य 1
 3 कुडङ्गद्वीपमाश्रितः । ततो धनेनेति भणितं 'सममेवात्र परिभ्रमायः' । अथ तत्रैव ताभ्यां परिभ्रमद्भ्रा 3
 कदाचिन्तृतीयं पुरुषं मिलितं विलोभ्य वृष्टम् । 'भद्र, कुतः पुरादत्र द्वीपे समायातवान् ।' तेनेति जल्पि-
 तम् । मम व्रजतो लङ्कापुरीं वाहनं भ्रमं फलकप्राप्त्याय संप्राप्तः । ताभ्यां निगदितम् । 'अतीव रम्यतरम-
 6 भूत्, यदस्माकं त्रयाणामपि समदुःखानां महती प्रैत्री समजनि । ताद्यत्र कसिन्नपि समुन्नते पादपे भिन्न- 6
 यानिपत्रचिह्नमूर्ध्नि क्रियते ।' तथेति प्रतिपद्य तैर्वैकल्यमेकं तरुशिखरे नियद्धम् । ततस्त्वण्णुषाङ्गान्ताः
 सर्वत्र परिभ्रमन्तस्तं कमपि तादृशं शाखिनं न पश्यन्ति । एवं तैः सर्वत्र
 9 द्वीपे स्वैरं विचरद्दिग्दुःखशतसमाकुलैः कथमपि वेदनाकाराणि त्रीणि कुडङ्गानि दृष्टानि । ते एकैकं 9
 कुडङ्गमाश्रित्य स्थिताः । तेषु च काकोदुम्बरिकामेकैकां निरीक्ष्य चातीवोच्छ्वसितहृदयैर्भणितम् ।
 'अहो, सांप्रतं प्राप्तव्यं प्राप्तम्, कथं निर्वृतचेतसः संजाता एतद्दर्शनमात्रेणापि ।' तेः कुडङ्केषु प्रविश्य
 12 काकोदुम्बरिकाफलानि विलोकित्वा, परमेकमपि फलं न दृश्ये । ततस्त्वयो ऽप्यतीवदुर्मनसो यभूयुः । 12
 कैश्चिदपि दिवसैस्तेषां मनोरथशतैः काकोदुम्बरिकाः फलाकुलास्त्रजज्ञिरे । ते काकाद्युपद्रवैभ्यो
 रक्षन्तस्तिष्ठन्ति । इत्यथ केनापि सांपात्रिकेण करुणायता भिन्नवहनचिह्नमालोभ्य कर्णधारद्वयं प्रैपि ।
 16 ततस्ताभ्यां सर्वत्रान्वेषयद्भ्रां पुरुषत्रयं कुडङ्गस्य काकोदुम्बरिकाफलवद्जीविताशयं निरीक्ष्य भणितम् । 16
 आवां पोतवणिजा प्रेषितौ भवतामानयनाय । अत्र द्वीपे दुःखशतप्रचुरे किं तिष्ठथ ।' तत्रैकेन
 नरेणैषुकम् । 'किमत्र द्वीपे कष्टम्, एतत् कुडङ्गं गृह्णतुल्यम्, एषा च काकोदुम्बरिका फलितौ
 18 भूयो ऽपि फलिव्यति, अहं महता सुखेनात्र तिष्ठामि, कथमपि परतटं नागच्छामि' । इति भणित्वा तत्रैः 18
 यैकः पुरुषः स्थितः । ततस्ताभ्यां नियामकाभ्यां द्वितीयो भणितः । 'त्वमपि परतटमागच्छ ।' तत्राकर्ण्य
 तेन भणितम् । 'अहं काकोदुम्बरिकाफलमेकमुपसुज्य यः को ऽपि पश्चात्ताविकः समेव्यति तेन
 21 सहागमिष्यामि' । इति भणित्वा द्वितीयो ऽपि तत्र तस्थिवान् । ततस्ताभ्यां तृतीयो भणितः । 'भो भद्र, 21
 किमत्र करोपि सांप्रतं परतीरमागच्छ ।' 'भवतां स्वागतम्' इति भणित्वा तृतीयः पुमान् ताभ्यां सर्वं
 गत्यासमप्रीत्या तरण्यामाहरोह । कियद्दिरपि दिनैर्वहनं तटं प्राप । तत्र पुत्रमित्रफलत्रयनयान्यादिः
 24 भिवैस्तुभिर्मिलितः सततमेव स सुखमनुभवन्नास्ते । 24

३) अथास्योपनयः श्रूयताम् ।

- य यत्र जलधिधोरः संसारः स दुरन्तरः । यः कुडङ्गो महाद्वीपः स मानुष्यभवः स्मृतः ॥ १
 27 ये कुडङ्गा निवासास्ते ये तत्र पुरुषास्त्रयः । त्रिभ्रकारा भवेयुस्ते जीवाः संसारवर्तिनः ॥ २ 27
 काकोदुम्बरिका यास्तु कान्तास्तास्तालोचनाः । फलानि यानि तत्र सुस्ताप्यपत्यानि भूरिशः ॥ ३
 वृषास्तुतापासास्ते या पश्यान्वकोविदाः । दारिद्र्यदुःखरोगीयशकुनेभ्यो निरन्तरम् ॥ ४
 30 यत्परत्र हितं स्वस्य तदेवायाति विस्मृतिम् । वैधेयानां गृहानेकार्थव्यापृतचेतसाम् ॥ ५ 30
 यः पोतेशः स च गुरनिर्णयौ धर्मयोर्युगम् । या त्री तत्र दीक्षा सा यचीरं सा च निर्वृतिः ॥ ६
 संसारदुःखसंततान् जीवानुत्तारयन्ति ये । सर्वदैव महासत्याः सर्वतरजायलोकिनः ॥ ७
 33 निन्यं मनुष्यजन्मैर्दं शोचनीयमनेकधा । मोक्षसौख्यं भजत्येति ते वदन्ति यतीश्वराः ॥ ८ 33
 अमव्ययौवस्त्वैको द्वीपे ऽत्र नृमवे वदेत् । यस्वीर्यं स च मे मोक्षस्तत्तेन मम किं पुनः ॥ ९
 वृते द्वितीयः संसारी दूरभव्यो मुनीश्वर । पुत्रमित्रफलत्रयमस्त्वं त्यक्तमक्षमः ॥ १०
 36 मव्यस्त्वृतीयो वदति ध्रुवा सद्गमदेदानाम् । मनुष्यलोकेः कस्तिष्ठेदिति दुःखयाधया ॥ ११ 36
 ससाहाराणि यद्राज्यं प्राप्यं रम्या च संततिः । भवे भवे भवत्येव जैनदीक्षा कदापि न ॥ १२
 ततो ममालमेतेन जन्मता दुःखजन्मना । समुद्यमं फरोभ्येव महोदयपदधिषे ॥ १३
 39 भूयो ऽप्यूचे कथामेतामुक्या धीधर्मेनन्दनः । भो घरासा प्रतदृष्टान्तमाकर्णयत संप्रति ॥ १४ 39
 § ४) तथाहि जम्बूद्वीपे ऽत्र क्षेत्रे भरतनामनि । देवो ऽस्ति मगधाभिरयो वसुधामुखमण्डनम् ॥ १५
 अनेकदेशविप्यातं धियाभेकः समाधयः । अस्ति राजगृहं तत्र नगरं नगराजितम् ॥ १६

1) B द्वीपे समायातवैन, B प्रचलतो 2) P 'भगानिभिननु कृते' B भगानिभिननु कृते, P omis प्रेरितं 3) P om
 हतो 8) B सर्वे for सर्व, O om. एव द्वि. न. 9) 12) P ततोऽर्थावलीति दुर्मनसो B हतोऽर्थावलीति दुर्मनसो 14) P B
 सांपात्रिके 17) P B एत एतं for एतत्, P एतत् 21) P B later भणितं or द्वितीयेति 24) P om स 26) O
 'योगसंसार' 27) P om second de, O विचरता 32) P बीरापुत्रीत्येति B बीरापुत्रत्येति 33) After वदन्ति व P 26) O
 सर्वत्र महासत्या etc. to ते वदन्ति 34) P leaves some space after द्वीपे नृप and then continues with न कोपयन्तेन
 41) P 'देवः विद्याती' केतमेव.

- 1 तस्मिन् परतपो नाम्ना कर्मणा च महीपति । विख्यातकीर्तिविस्फूर्तिर्दिशासु चतसृष्वपि ॥ १७ 1
 2 शश्वद्वियस्वतस्तुल्यो य कैलासौकस सम । वाचस्पते समानश्च प्रतापेन प्रिया प्रिया ॥ १८
 3 वीतरागपदाम्भोजभृङ्ग सम्यन्त्यधारक । प्रतापशोपिताशोपापतिभूमौ बहोऽभवत् ॥ विशेषकम् ॥ 3
 4 वशीहृतनतानेकभूपमोलिविलासिभि । मणीना किरणैर्यस्य पादपीठ समर्चितम् ॥ २०
 5 यस्तु कण्ठीरव इव प्रदरैर्नखरै खरै । विपक्षान् गजलक्ष्मिण क्षणुते स क्षमापति ॥ २१
 6 तस्यानेकपुरन्ध्रीणा श्रेष्ठा ज्येष्ठा गुणधिया । समस्ति शशिकान्तास्या शशिकान्ताभिधा प्रिया ॥ २२ 6
 7 तत्र चास्ति महादक्ष शुद्धबुद्धिर्धनाभिध । श्रेष्ठी गरिष्ठ सुगुणै पुण्यसंभारभाजनम् ॥ २३
 8 धारिणीति शुभारम्भा रम्भारूपसरूपरक् । प्रभुतेय सदाचारस्यास्य लोभुष्णा प्रिया ॥ २४
 9 धनपालो धनदेधो धनगोपस्तथा पर । धनरक्षितनामाय चत्वारस्तनयास्तयो ॥ २५ 9
 10 सर्वेऽपि पाठिता पुत्रा पित्रोपाध्यायसनिधौ । अर्यैरपि दिनैर्विद्यास्वनवधाश्च तेऽभवन् ॥ २६
 11 मनोभयवृषोयान शृङ्गारद्वमजीवनम् । ततस्तेन [ख्येण] जनानन्ददायि यौवनमाययु ॥ २७
 12 तत्रैव स धन पुत्रान् महेश्याना समश्रियाम् । कन्यकाभि मुरूपामि क्रमश पर्यणाययत् ॥ २८ 12
 13 प्रथमस्योज्जिका जाया भस्त्रिकाष्या परस्य च । रक्षिकाय वृतीपस्य चतुर्थस्य तु रोहिणी ॥ २९
 14 सुख निपयजं ताभि सेवमाना सुता गतम् । भूयिष्ठमपि ते काल देवा इव न जानते ॥ ३०
 15 स कदाचिद्धन श्रेष्ठी जजागार निशाञ्जले । धर्मानुध्यानमाधाय गृहचिन्ता चकार च ॥ ३१ 15
 16 स्त्रिया गृहस्य निर्वाहो नरि यन्तरि सत्यपि । धुर्येव शताङ्गस्य भूतस्यानेकवस्तुभि ॥ ३२
 17 पुत्रपौत्रवधूमृत्यैरातीर्णमपि मन्दिरम् । भार्याहीन गृहस्थस्य शून्यमेव विभाव्यते ॥ ३३
 18 भुक्ते प्रियतमे भुङ्क्ते सुते च स्वापिति स्वयम् । तस्य पूर्वं च जागर्ति सा धीरिव न रोहिणी ॥ ३४ 18
 19 करोति सारा सर्वसिन्धु द्विपदे च चतुष्पदे । सर्वस्योचित्यमाघते सा लक्ष्मीर्गृहिणीमिषात् ॥ ३५
 20 पतासा तु वधूदीना मध्यान्मम निकेतने । गृहभारसमुद्धारकारिणी का भविष्यति ॥ ३६
 21 तत स प्रातरथाय प्रात ह्यस्य विधाय च । स्नपकारे फलासारैर्यान्पाकमकारयत् ॥ ३७ 21
 22 पितृवर्गं चतसृणा वधूदीना निमग्नय स । अपर पौरलोच च भोजयामास सादरम् ॥ ३८
 23 भोजनान्ते हत श्रेष्ठी धनधवान् स न्यवेशयत् । सख्यकार च ताम्बूलस्त्रगुडुकूलविलेपनै ॥ ३९
 24 § ५) समक्षमय सर्वेषा वधूमाकार्यं चोज्जिकाम् । पञ्च शालिकणान्तस्या समार्षयदखण्डितान् ॥ ४० 24
 25 गत्वैकांते तथा चित्ते चिन्तित मन्दमेघसा । अभूद्दत्त्वसखधात् श्वशुरो विपरीतधी ॥ ४१
 26 महान्तमुत्सव हृत्या जनानाह्वय सर्वत । पञ्च शालिकणानेप पाणी मम यदार्पयत् ॥ ४२
 27 त्यजामि किं कर्णैरैतैर्यदा याचिष्यतेऽसकौ । तदान्यानर्पयिष्यामि ध्यात्येत्सुज्जाचकार तान् ॥ ४३ 27
 28 अथ वध्वै द्वितीयस्यै पञ्च शालिकणान् ददौ । धन श्रेष्ठी गृहीत्वा सा विजनेऽचिन्त्यधिरम् ॥ ४४
 29 हेतुना श्वशुर केन धान्तो बुद्धियुतोऽप्यसौ । य कायेण विना गेहे तनुते द्रविणव्ययम् ॥ ४५
 30 प्रपच्छति कणान् पञ्च लोकस्य पुरत करे । त्यजामि तान् कथ दत्ता ये तातेन मम स्वयम् ॥ ४६ 30
 31 सा क्षुपा निस्तुपानेतान् हृत्या क्षिप्रममक्षयत् । आकारयद्य श्रेष्ठी तृतीया रक्षिका वधूम् ॥ ४७
 32 व्यधानपत्कणान् पञ्च तस्या सा च व्यचिन्तयत् । मन्ये किञ्चिन्महत्कार्यं कर्णैरैतैर्नयिष्यति ॥ ४८
 33 सधर्नितान् प्रयत्नेन रक्षामि महता यदा । याचिष्यते गुरुस्तूर्णमर्पयिष्ये तदा कणान् ॥ ४९ 33
 34 हृदये चि तयियेति स्थालङ्कारकरण्डके । शुद्धवस्त्रे निपश्येति क्षिप्त्वा रक्षिकया तथा ॥ ५०
 35 धीक्षामास मिस्रस्य सा देवतामिव तान् कणान् । आकारिता ततस्तेन चतुर्थी रोहिणी वधू ॥ ५१
 36 तेन प्रज्ञप्तिता दत्त्वा पञ्च शालिकणान् करे । त्यक्तो धर्से यदा याचे देया पते तदा त्वया ॥ ५२ 36
 37 विजने रोहिणी गत्वयिन्त्यबुद्धिश्शालिनी । मत्सा मे श्वशुरो पाचस्पतिप्रतिष्ठति हृत्ती ॥ ५३
 38 महाजनप्रधानोऽसौ नानाशास्त्रविदारद । धर्षयामि तदेतेन प्रदत्त कणपञ्चकम् ॥ युगम् ॥ ५४
 39 तथैव ह्यनुष्णाय प्रेषितास्ते पितृगृहे । भ्रातृणामिति चादिष्टं निजा इव कणा अमी ॥ ५५ 39
 40 वर्षे वर्षे च वर्षानु वापे वर्षे स्थास्यति । तथा कथं वनायेय याति वृद्धि यथा पराम् ॥ युगम् ॥ ५६
 41 ततस्तेर्वन्धुभिस्तस्या गिरा प्राते घनागमे । उक्ता शालिकणा पञ्च ते धर्मे धारिहारिणि ॥ ५७
 42 स्तामीभूय गता वृद्धि शाल्य कणशालिन । प्रस्यस्तेषामभूदेक प्रथमे घत्सरे तत ॥ ५८ 42

- 1 द्वितीये त्वाढको ऽनेके द्रोणा ययै तृतीयके । सारीशतानि तुर्यै तु पत्यलक्षणि पञ्चमे ॥ ५९ 1
 अथान्यस्मिन् दिने श्रेष्ठी निमग्न्य स्वजनान् बहून् । महान्तमुत्सवं चक्रे पूर्वरीत्या निकेतने ॥ ६० 2
 3 समाह्वयोज्ज्वलां ज्येष्ठां वधूमर्थयति सः सः । वत्से समर्पय मम तच्छालिकणपञ्चकम् ॥ ६१ 3
 तदाकर्ण्य गृहस्यान्तः सहसापि प्रविश्य सा । पञ्च शालीनधानीय तस्य हस्ते समर्पयत् ॥ ६२ 4
 तेनापि जल्पिता सर्वप्रत्यक्षं शपथैर्निजैः । त एव शालयो वत्से न वा सत्यं वदामुना ॥ ६३ 5
 6 तथाथ जल्पितं तात प्रोज्जितास्ते मया कणाः । श्रुत्वेति लोरुपुरतः श्रेष्ठी कणः स जल्पति ॥ ६४ 6
 अयुक्तं कृतमेतेन यूयमेतद्गणिव्यथ । अन्यथा पापया त्यक्ताः शालयस्ते मदर्पिताः ॥ ६५ 7
 तस्मादस्याः करिष्यामि फलं तस्यागसंभवम् । छगणादिपरित्यागकारिणी भवन्नुज्ज्वला ॥ ६६ 8
 9 द्वितीयां तामथाह्वय श्रेष्ठयूचे पुत्रि तान् कजान् । समर्पय ममेदानीं साप्रचीन्द्रक्षिता मया ॥ ६७ 9
 स श्रेष्ठिपुङ्गवो ऽवोचत् स्वजनानां पुरस्ततः । पचनादिषु कार्येषु भवताद्भक्षिका वधूः ॥ ६८ 10
 तृतीया श्वशुरेणोक्ता सा शालिकणरक्षणम् । निजं न्यवेदयत्तुः श्रेष्ठिश्रेष्ठस्ततो ऽऽदत् ॥ ६९ 11
 12 मदीयमन्दिरे लोकाः कोको सर्वाधिकारिणी । वधूटी रक्षिकानाञ्चो भवत्वेषा ममाप्तया ॥ ७० 12
 आशयं जल्पितानेन चतुर्थी रोहिणी ततः । समानय कणान् पञ्च वत्से त्वमपि सांप्रतम् ॥ ७१ 13
 प्रजल्पितं तथा तात शकटानि बहूनि मे । अर्घ्यन्तां वृषभाः प्राज्याः शालिरानीयते यथा ॥ ७२ 14
 15 जमणि श्रेष्ठिना तेन वत्से पञ्च कणाः कथम् । जशिरे यानवाहास्ते स हेतुः कथ्यतां मम ॥ ७३ 15
 यत्कृतं मूलतो वधूना कथितं तत्पुरस्तथा । मुदितस्तत्तदाकर्ण्य स श्रेष्ठी समजायत ॥ ७४ 16
 स्नुपायाः सो ऽर्पयामास शकटान् वृषमांस्तथा । अथानीतस्तया वध्वा शालिः सर्वैः पितुर्गृहात् ॥ ७५ 17
 18 प्राहाथ स्वजनी धन्यो धनो यस्येदृशी वधूः । निन्द्यरे फीटशीं वृद्धिं पञ्च शालिकणा यया ॥ ७६ 18
 ऊचे तथा ततस्तात गृहान्तां पञ्च ते कणाः । इति धृत्या तदा श्रेष्ठी जनप्रत्यक्षमप्रवीत् ॥ ७७ 19
 सर्वस्वस्वामिनी गेहे वधूमम मयत्वसौ । अस्या एव समादेशः कर्तव्यः सर्वमानुषैः ॥ ७८ 20
 21 अथा यः खण्डयत्याशां स्वातव्यं तेन नो गृहे । सर्वैरपि जनैः शीघ्रं तद्ब्रुवः शैखरीटतम् ॥ ७९ 21
 उघदात्तन्दसंदोहमेदुरः स धनः क्रमात् । निश्चिन्तचित्तः सद्दमालङ्कारांगस्ततो ऽभवत् ॥ ८० 22
 24 यथा राजगृहं लोके मानुषरामिदं तथा । यथा धनस्तयाचार्यो विचारचतुराननः ॥ ८२ 24
 यथा चभ्वत्तया ज्ञेया विनेयाश्च चतुर्विधाः । पञ्च शालिकणा ये सा ज्ञेया पञ्चमहावती ॥ ८३ 25
 यथा स्वजनवर्गो ऽसौ तथा संघश्चतुर्विधः । दानं शालिकणानां यत्तन्महाव्रतरोपणम् ॥ ८४ 26
 27 उज्ज्विकेव शालिकणानुज्ज्वेत्पञ्चमहावतीम् । यः स्यादत्र परत्रापि स दुःखीवस्य भाजनम् ॥ ८५ 27
 निदशद्भुवपमुक्तास्ते यथा भक्षिक्या तथा । दतमाजीविकाहेतोर्न विधेयं तथा तुषैः ॥ ८६ 28
 ररक्ष रक्षिका यद्दत् तच्छालिकणपञ्चकम् । तद्भक्तिजनै रक्ष्यं तन्महाव्रतपञ्चकम् ॥ ८७ 29
 30 महाव्रतानि संप्राप्य वृद्धिं ज्ञेयानि धीमता । रोहिण्या गुरुणा दत्ताः पञ्च शालिकणा यथा ॥ ८८ 30

। इति प्रतरणान्तः ।

- § ६) विनयः शासने मूलं विनीतः संपतो भवेत् । विनयाद्विप्रमुक्तस्य कुतो धर्मः कुतस्तपः ॥ ८९ 33
 33 विनीतः श्रियमाप्नोति विनीतस्तूज्यलं यथाः । कदापि दुर्विनीतेन नैव स्वार्थः प्रसाधयते ॥ ९० 33
 यतः,
 गुणवानपि नामोति नूनं स्तन्यः परां श्रियम् । किञ्चिन्नम्रः पिरन्नम्रः कुम्भः प्राप्नोति पूर्णताम् ॥ ९१ 36
 36 अपराधतमः स्तोमनिर्मूलतदिनेश्वरः । स्वर्गोपवर्गसंस्कारकरणं विनयः सदा ॥ ९२ 36
 विनयः सर्वेषां कार्यैः कुलीनेन चयुष्मता । गुरुणां गुणबुद्धानां तथा बालतपस्विनाम् ॥ ९३ 37
 गुणेषु विनयः श्लाघ्यस्तेजस्विनु यथा रविः । येन कामप्रदाः सर्वे प्रकृञ्जन्ते निजोदयात् ॥ ९४ 38
 39 विनयात्संपदः सर्व्यां मेघादिषु जलस्यैः । केवलज्ञानलाभश्च विनीतस्यैव जायते ॥ ९५ 39
 तथा हि ।

अम्बुदीपानिषे द्वीपे क्षेत्रे भरतनामनि । क्षमापरी क्षमात्प्या समस्ति स्वस्तिवारिणी ॥ ९६

- 1 यस्या उन्नत[रम्य]राजसदनश्रेण्याः पुरो मेनक्राणेशो ऽपि बभूव हीतमहिमा वन्यश्रियामप्रतः । 1
नि. स्वातन्दनज्ञानस्य सुप्रमा क्षीपाशयानां पुरः पंपादीनि सरांसि हन्त नितरां मुञ्चन्त्यहंकारिताम् ॥१७
- 3 तत्र क्षमापतिरभूत् क्षमापतिरुतस्तुतिः । नभस्तले भानुरिव श्रीमान् हर्षामिधः सुधीः ॥ १८ 3
शुणौधे विचमाने ऽपि लोभो यस्याधिको ऽभवत् । अभिरामं गुणप्रामं ब्रहीतुं गुणशालिनाम् ॥ १९
समुद्रकन्दर्पनाचनानां सारं समादाय विधिर्न्यघायम् ।
- 6 न चेदिदं तत्कथमन्यघामूदसौ गर्भीरः सुभगः प्रदाता ॥ १०० 6
यश्चानूतगुणप्रसूनपटलप्रत्युद्गसत्सारभ-
घ्याताशोपमहीतलः शुभकलः श्रेयः श्रियामाश्रयः ।
- 9 स्फूर्जत्कीर्तिलतावितानविलसत्कन्दः सदानन्दभूः 9
प्रोन्मीलतनुकृतोन्मुखो न विमुखो याच्नारुतां कुत्रचित् ॥ १०१
माद्यच्छात्रवक्रोटिकोटिकटिप्रस्फोटकण्ठीरव-
स्ताम्यभ्रीतिलतावलीकिशालनप्रोद्दामधाराधरः ।
- 12 यत्कीर्त्या च शुचीकृते त्रिमुचने ऽथान्तं स्फुरन्त्याभितः 12
सवेद्यो ऽपि पसत्र वेत्ति नियते कैलासदौलं निजम् ॥ १०२
कल्पद्रुमाद्या ददतीन्वितं यत् सा शास्त्रवार्ता किञ्च तेन दृष्टया ।
- 15 प्रत्यक्षमेतं वसुधाधिनाथं तत्तन्मयं निर्मितवान् विधाता ॥ १०३ 15
तत्र श्रेष्ठिपद्मप्रुष्टः श्रेष्ठी दौर्मुष्यदोषतः । विपवान्य इति च्यातो विद्यते कृपिजीवनः ॥ १०४
अन्यदा भक्तमादाय स्वयं कर्मकृतां कृते । गच्छन् शून्ये वृद्धौ रदन्तं बालमेककम् ॥ १०५ 18
प्रोद्यत्कृपाभरज्जाहिदृश्यः शिशुमाशु तम् । छात्वा स्वपाणिनारोप्य कटीतटमभोजयम् ॥ १०६
स्यकः केनाप्यथं पाको वराकस्तद्विपत्यते । स्त्रीकृतेनैव तेनेति श्रेष्ठी क्षेत्रं ययौ निजम् ॥ १०७
- 21 स स्वदेदम समागत्यापत्यभावादितस्तत् । दीनास्यायै कुटुम्बिन्यै तं मुदा द्विभ्रमार्पयत् ॥ १०८ 21
लात्यमानस्तपः नित्यमात्मनात्मैव बालरुः । कलाभिः कलितः प्राप कलाभूदिव यौवनम् ॥ १०९
वर्धं पिद्विगिर लोके श्ववास्वैरमृतैरिव । निर्वापयन्नभूत्स्व्यातः संख्यावान् सर्वतो ऽपि सः ॥ ११०
- 24 विनीत इति नाम्नाय सर्वत्र प्रथितो ऽभवत् । श्रेष्ठित्वं नृपतिस्तुष्टो ऽदात्तसौ तत्पितुः पदम् ॥ १११ 24
जिनशासनमाहात्म्यसमुद्भासनयासनः । अभिरामगुणप्रामद्रुमारामो ऽवनीतले ॥ ११२
यो ऽभवन्नयानानन्दायी यापी सद्ग्यनि । अवदातयशोजातसंप्रितदिगन्तरः ॥ ११३
- 27 धमणक्रमणाम्भोजसेवाहेवापरः सदा । अर्थसंप्रीणिताल्यर्थावनीतलवनीपकः ॥ ११४ 27
पैतृकं च पदं प्राप्य प्रसन्नमनसो नृपात् । स विनीतः श्रिवां पात्रं भाग्यसीमाग्यभूरभूत् ॥ ११५
§ ७) अथ तत्रैव दुर्मिक्षं भीषणं समुपस्थितम् । यत्र धर्मकियालोपो भद्रयानामपि संभवेत् ॥ ११६
- 30 कुतो ऽपि स्थानतो ऽभ्येत्य नित्यदुर्मिक्षदुःखिताः । वृद्धो वृद्धो युवा चैको ऽमथस्तदनुजोविनः ॥११७ 30
अथ वैरिदत्तकृपा चम्पा नाम महापुरी । तत्रास्ति पृथिवीनाथो जितारिरिति संशया ॥ ११८
प्रतापी वमलोहासी नृपस्तवत्सन्निभः । न कर्कशकरश्चित्रं न गोमण्डलतापटत् ॥ ११९
- 33 इयानास्यो हि घनो वर्यन् तमोघ्नस्तपनस्तपन् । यः प्रभुस्वार्थिनो ऽत्यर्थमर्थैः प्रीणन्न तादृशः ॥ १२० 33
श्रीदर्यः कृतहर्षश्रीजिघृषुस्तमपीश्वरम् । प्रवचाल विनीतेन सार्धं प्रत्ययुक्तेन सः ॥ १२१
तदागमं परिप्राय चम्पेशः संमुखो ऽचलत् । ततः परस्परं युद्धं सैन्ययोस्मयोरभूत् ॥ १२२
- 36 अरुधत्सादिनं सदादी निरादी च निपादिनम् । रथिको रथिके पत्तिः पात्रं च स्फूर्तिमूर्तिभूत् ॥ १२३ 36
निशातदारघोरण्या भटैर्दर्पसमुद्भवैः । अकालवृष्टिर्विहिता कालरात्रिरिवापत् ॥ १२४
रणे निपेतुमांतहास्तीयं मद्रजजंराः । शतकोटिक्षताः साक्षात् पर्यता इय सर्वतः ॥ १२५
- 39 शितकुन्ताहताहाद्योच्छलच्छोणितदम्भतः । कौसुम्भवसनेवाभूदम्मोधिघसना युधि ॥ १२६ 39
निजस्वामिप्रसादस्याभम भूसा ऽनुणा वयम् । इति वीरकवन्धास्ते नूत्नन्तस्तत्र रेजिरे ॥ १२७
उल्लल्लोहिताम्भोगिर्भामा सङ्ग्रामभूमिका । कवन्धानि घहत्याशु काष्ठानीय तरङ्गिणी ॥ १२८

1) P उन्नतव B उन्नतम 3) P क्षमापति कृतं 4) B को भवेत् 5) P घनवनीतं 15) P B इदं 20)
P दिग्दर्शिता 25) P दुर्गामेनोत्त 26) P यशोवान् 28) P विनीतमिव पात्र B विनीत मिव पात्र 30) P वृद्धो
वृद्धो मुवाचैको 33) P प्रमुक्त्वर्थिनं 35) P हितानाम्भोगिर्भामा सङ्ग्रामभूमिका

- 1 दैवाद्यग्नेशसैन्यस्य सुमटैः करटैरिव । दिवान्धसैन्यवर्द्धपसैन्यं दैन्यमनीयत ॥ १२९ 1
 2 पताकिन्यपि निःशेषा तस्य हर्षमहीपतेः । जनाश कानुनाशं सा जीवमादाय सत्वरम् ॥ १३०
 3 नश्यद्भिः पदिकैस्त्यक्तो विनीतो ऽपि गते विभौ । परं प्रेष्यैर्न तैर्मुकश्चेतनः सुकृतैरिव ॥ १३१ 3
 4 पलायमानः प्रैक्षित स विनीतः सरस्वतीम् । तत्र क्वात्वा पयः पीत्वा तीरवृक्षमशिक्षयत् ॥ १३२
 5 § ८) अत्रान्तरे कान्दिशीकमेकमायुधपाणिना । केनचित्सादिना हन्यमानं मृगमवैक्षत ॥ १३३
 6 रुपासंपूरितस्वान्तः स तयोस्तत्र स्थितः । यतः प्राणिपरित्राणं स्वप्राणैः के ऽपि कुर्यते ॥ १३४ 6
 7 तस्मिन् सरस्वै सारस्वै गते दूरं निरीक्ष्य सः । जगाद् सादिनं रोपपोषिणं स्मरक्षणात् ॥ १३५
 8 सर्वप्राणिशरण्यानामुद्यतानां महात्मनाम् । त्वाद्दशां न समीचीनं दीनजन्तुविनाशनम् ॥ १३६
 9 मन्ये त्वं लक्षणैरेभिः को ऽप्यसि क्षत्रियोत्तमः । शङ्कधातो गृहीतास्त्रे क्षत्रियाणां प्रशस्यते ॥ १३७ 9
 10 इत्यादिवाक्यैः पीयूषपेशलैस्तस्य तन्वतः । स भूयः पृथिवीचन्द्रः प्रबुद्धः कोपमत्यजत् ॥ १३८
 11 धर्मोपदेशदातासौ ममाभूदिति तं समम् । उपकारचिकीः क्षमापः पुरे क्षमातिलके ऽनयत् ॥ १३९
 12 तं विनीतं महीनाथः स्वपुरे सचिवं व्यधात् । सर्वाधिकारिणं यसाहृषैः कस्को न रज्यते ॥ १४० 12
 13 एतस्यानुपदं ते ऽथ त्रयो ऽपि प्राण्यकिंकराः । तस्यैव नगरीं प्राप्य सेवाहेवाकिनो ऽभवन् ॥ १४१
 14 रक्षता सततं तेन न्यायेन नगरीजनम् । ऊर्जितोपार्जिता कीर्तिरात्मीयो ऽर्थस्तु साधितः ॥ १४२
 15 तेनेत्युक्ताः कर्मकृतः स्नेहात्किमपि याचत । ते ऽचदधिति निलोमा भाग्यैर्लभ्या हि किंकराः ॥ १४३ 15
 16 § ९) अथ क्षमापुरी भग्ना क्षणादेव जितारिणा । चम्पापुरीमहीपेन सर्वसैन्यजुषा कृषा ॥ १४४
 17 स्वपुरीस्वपुरीस्वामिभङ्गो वित्तहानितः । विपवाक्यो विनीतात्मा प्रववाज विरगवान् ॥ १४५
 18 तन्यमानस्तपस्तीर्थं सहमानः परीषद्वाङ् । आधीयानः स सिद्धान्तं तन्वन्नाराधनां गुरो ॥ १४६ 18
 19 पापकर्मसु तन्द्वाङ्कः श्रद्धालुर्धर्मकर्मसु । दयालुः सर्वभूतेषु स्पृहालुः शिवाध्वनि ॥ १४७
 20 सासहिष्णोपसर्गोणां शीलाङ्गानां च चावहिः । चाचलिः भ्रमणाचारे सिद्धान्ताध्वनि पापतिः ॥ १४८
 21 आजगाम समं स्वेन गुरुणा कठणानिधिः । तत्र क्षमातिलकपुरे विपवाक्यमुनिः क्रमात् ॥ १४९ 21
 22 चतुर्भिः कलापकम् ॥
 23 अनुश्रव्य गुरुन् सो ऽथ मासक्षणपापरजे । प्रविवेश परिभ्राम्यन् विनीतसचिवौकसि ॥ १५०
 24 कथमेवंविधो भूत्वास्माकीनस्वामिनः पिता । उच्चनीचादिगोहेषु पर्यटलेषु बुर्बलः ॥ १५१ 24
 25 ततस्तमघसंघातघातिनं प्रतिनं मुदा । कर्ममर्मच्छिदं कर्मकृतः सर्वे वपन्दिरे ॥ १५२
 26 तद्दत्तमघपानाद्यमकल्पमिति चेतसि । विचिन्त्य नाग्रहीत्साधुर्व्यावृत्त्योपाधाय गतः ॥ १५३
 27 आगतस्य नृपावासाद्विनीतस्य च तस्य ते । प्रमोदमेदुराः कर्मकरास्तत्र न्यवेदयन् ॥ १५४ 27
 28 तथैव सुविनीतात्मा विनीतो मन्त्रिपुङ्गवः । तपःपात्रस्य शिष्याय मुनेः पितुरुपाश्रयम् ॥ १५५
 29 निरीक्ष्य विपवाक्यस्य मुनेराससितद्युतिम् । विनीतसचिवाधीशच्चित्ताम्भोधिरवर्धत ॥ १५६
 30 शुशोच च स्वं यदयं मम वेदमागतो ऽपि हि । अगृहीतात्तपानीयो मुनिर्व्यावृत्य जग्मिवान् ॥ १५७ 30
 31 स विनीतस्ततः शुद्धभ्रष्टासंभारसंभृतः । अबन्त गुरुन् पूर्वं तथा च जनकं निजम् ॥ १५८
 32 तयो गुरुभ्यापिष्ट स्पष्टवाग्मन्त्रिनायक । शृणु धर्मवचश्चाद्य क्षिप क्षिप्रमघत्रयम् ॥ १५९
 33 मा मुहस्त्वं मुधा ज्ञेहे ऽमुष्मिन् संसारकारिणि । आदरं कुह सद्धर्मं ध्रुवं संसारहारिणि ॥ १६० 33
 34 धर्मः पितेव मातेव हितं यद्विदधास्यम् । क्रियते तत्र केनापि शिशूनामिव देहिनाम् ॥ १६१
 35 स च धर्मस्तितिक्षादिर्मिक्षणां दशधा मतः । सम्यन्त्यमूलो गृहिणां ज्ञेयो द्वादशधा पुनः ॥ १६२
 36 देवे ऽर्हति गुरो साधौ धर्मे च जिनमायिते । या स्थिरा यासता सम्यक् सम्यक्त्वसिद्धान्नाश्रय ॥ १६३ 36
 37 स्थूलाहिंसादीनि पञ्चाणुव्रतानि गुणधिकम् । शिक्षाव्रतचतुर्कं च स्वीकुरुष्व शिष्यत्रिये ॥ १६४
 38 विषेहि विधिना मन्त्रिन् त्रिस्तयं देवतार्चनम् । चिरं चाक्यशः कुन्दधयलं प्राप्नुहि स्फुटम् ॥ १६५
 39 दीनादीनां धियं देहि विषेहि विशदं मतः । न्यायाध्वनि भयाध्वन्यो गिन्दि क्रोधादिशाश्रयम् ॥ १६६ 39
 40 जिनेन्द्रमुखसंभृतं सिद्धान्तं सादरं शृणु । सिद्धिसीमन्तिनीं शर्मदायिनीं तत्क्षणाहृणु ॥ १६७
 41 सर्वसौख्यमयं स्थानं कापि मोक्षं विना न यत् । विद्यते वेहिभिर्भाव्यं तत्तदर्थं समस्तुकैः ॥ १६८

12) P सर्वाधिकारण 15) P देवप्रक्षिणोना D देवप्रक्षि 25) P सुगत 26) D तत्परमरानीदमन्ममिति

33) P ध्रुवसंसार 41) C समस्तकै

- 1 § १०) तथा च । जीवाजीवपुण्यपापधर्मवदरनिर्जराव्यमोक्षानि नय तत्यानि । दानदीलतपो- 1
 भावनामयश्चतुर्विधो धर्मः । आध्वपञ्चकाद्विरतिः पञ्चेन्द्रियाणां निग्रहः क्रोधमानमायालोभलक्षणादुर्जय-
 3 कायवज्रयः मनोदण्डवचनदण्डकायदण्डप्रयविरमणं चेति सप्तदशाया संयमः । नरकगति-तिर्यग्गति- 3
 मनुष्यगति-देवगति-लक्षणाद्यतप्तो गणयः । मतिज्ञानं धुतज्ञानमप्रधिज्ञानं मनःपर्ययज्ञानं केवलज्ञानमिति
 पञ्च [ज्ञानानि] । अनित्यता १ अशरत् २ भय ३ परशत्रु ४ अम्यता ५ अशीच ६ शास्त्र ७ संश्र ८
 6 निर्जरा ९ धर्मस्वाक्यातता १० लोक ११ बोधि १२ प्रमुखा भावना ऋद्रा । नमस्फारमहित १ वीर्य 6
 २ पुत्रिमाप ३ एकामनक ४ एकस्थानक ५ आचामाग्न ६ उपपात ७ चरिम ८ अविग्रह ९ विरति १०
 9 प्रभृतिदशविधं प्रत्यापधानम् । अथवा-‘अनागतमतिप्रान्तं, कोटिउहितं नियमितं चैव । साकारमनाकारं
 परिमाणरुतं निरव्ययोम् ॥ संज्ञेतमदा’ चैतदपि दशविधम् । क्षुधा १ पिपासा २ शीत ३ उष्ण ४ 9
 दंश ५ अचेत ६ भरति ७ स्त्री ८ चर्वा ९ निर्वाधिका १० प्राप्या ११ आक्रोश १२ यत्र १३ याचना
 १४ अलाम १५ रोग १६ तनुद्वार १७ मल १८ क्षत्कारपुरस्कार १९ प्रशा २० अज्ञान २१ सम्यक्त्व
 12 २२ [लक्षणाः] द्वाविंशति परीरहाः । स्वर्ग-रत्न-प्राण-चक्षुः-श्रोत्राणीन्द्रियपञ्चकम् । औत्पत्तिका 12
 १ धैनयिकी २ फामेजा ३ पारिणामिरी ४ चेति चतस्रो बुद्धयः । आर्तध्यानं वैश्रव्यान् धर्मध्यानं शुद्ध-
 ध्यानं चेति चतुर्विधं ध्यानम् । पदस्थं पिण्डस्थं रूपस्थं रूपातीतमेतदपि चतुर्धा । ध्यानं दर्शनं चारित्र्यं
 15 चेति रत्नत्रयम् । लण्डलेदया १ नीललेदया २ कापोतलेदया ३ तेजोलेदया ४ पद्मलेदया ५ शुक्लेदया ६ 15
 चेति [लेदया] पञ्चम् । सामायिकं १ चतुर्विंशतित्तयो २ घन्दनं ३ प्रतिभ्रमणं ४ पायोत्तर्गः ५ प्रत्या-
 स्थानं ६ [चेति] पद्धिमाद्यकम् । पृथ्वीकायो ऽप्यायस्तेजसायो वायुकायो धनस्पतिक्रायस्सकाय-
 18 श्चेति पद् जीवविकायाः । मनोयोगो धनयोगोः काययोगश्चेति योगत्रयी । इयामिति-भाषासमिति- 18
 पण्णासमिति-आदाननिक्षेपसमिति-उत्सर्गसमिति [लक्षणाः] पञ्च समितयः । इन्द्रियपञ्चकं मनो-
 बलं वचनबलं कायबलं चेति बलत्रयम् उच्छ्वासो निश्वास आयुश्चेति दशविधाः प्राणाः । मघं विपदाः
 21 कपाया निद्रा विक्रयश्चेति प्रमादपञ्चकम् । अनशनमनोदरता घृत्तिसंक्षेपो रसत्यागस्तनुद्वेष्टाः संलीनता 21
 चेति पद्धिषु द्वाहं तपः । प्रायश्चित्तं धैर्यायुत्वं स्वाध्यायो विनयो व्युत्सर्गः शुभ्रध्यानं चेत्याभ्यन्तरं पद्धिषु
 तपः । आहारसंज्ञा १ भयसंज्ञा २ मैथुनसंज्ञा ३ परिग्रहसंज्ञा ४ [रूपाः] चतस्रः संज्ञाः । धानावरणीयं १
 24 दर्शनावरणीयं २ चेदनीयं ३ मोहनीयम् ४ आयुष्कं ५ नाम ६ गोभ्रम् ७ अन्तरायं ८ चेत्यष्टधा कर्म । मनो- 24
 गुप्तिर्धनगुप्तिः कायगुप्तिरिति गुप्तित्रयम् । अपायापगमातिशयः क्षान्तिशयः पूजातिशयो घचनाति-
 शयश्चेति चत्वारो ऽतिशयाः ।

- 27 § ११) तथा च श्रीजिनेश्वराणां चतुर्विंशदतिशया यथा । देहो ऽद्भुतरूपगन्धो निरामयः सेन्द्रमल- 27
 विवर्जित इति प्रथमः । उच्छ्वासनिःश्यासौ कमलपरिमलोपमाविति द्वितीयः । गंधिरामिषे तु शोशीर-
 धाराघबले अनामगन्धिके चेति तृतीयः । आह्वारणीहारविधी अदर्यौ चेति चतुर्थः । अदर्ये इति
 30 मांसचक्षुषो न पुनरुप्यादिलोचनेन पुंसा । यदाहुः, 30

‘प्रच्छद्रे आह्वारि अदिस्ते मंसचक्षुषो !’ एष चतुर्थः ।

- पक्षे चत्वारो ऽपि जगतो ऽप्यतिशेरेते तीर्थकरा पभिरित्यतिशयाः, सहोदयाः सहज्जमानः । अथ कर्मक्षयजा
 33 अतिशयाः । योजनप्रमाणे ऽपि क्षेत्रे समचस्रणभुवि नृणां देवानां तिरिच्छां च कोटिकोटिसंख्यमवस्थानमिति 33
 प्रथमः कर्मक्षयजो ऽतिशयः । वाणी अर्धमागधी नरतिर्यक्कुरुर्लोकमपया संवदति तद्वायामानेन परि-
 णमतीत्येवंशीला, योजनमेकं गच्छति व्याप्त्येवंशीला योजनगामी चेति द्वितीयः । मानां प्रमाणां मण्डलं
 36 भागण्डलं मौलिपुष्टे शिरःपश्चिममाने तच्च विडम्बितदितकरविस्यलक्ष्मीमनोहरमिति तृतीयः । साप्रे 36
 पञ्चविंशतियोजनमाधिके गव्यतिः श्रोशद्वये गव्यतीनां शतद्वये योजनशत इत्यर्थः, रोगो ज्वरादिर्न स्यादिति
 चतुर्थः । तथा वैरं परस्परविरोधो न स्यादिति पञ्चमः । तथा ईतिर्धान्योपद्रवकारी प्रभुरो मुषिनादि-
 39 प्राणिगणो न स्यादिति षष्ठः । तथा मारिरीत्पातिकं सर्वगतं मरणं न स्यादिति सप्तमः । तथा अतिवृष्टिर्न- 39
 न्तरं वर्षणं न स्यादित्यष्टमः । तथा अकृष्टिः सर्वथा वृष्ट्यभावो न स्यादिति नवमः । दुर्भिक्षं शिक्षायाम-

१) P मन्पर्यय ५) P B pat serial nos for अमिता etc. 6) P B pat serial nos in some of these lists, and here and there they are separately written with terminations ७ is not quite particular in putting these nos. 7) P भरित for चरिम 11) ० om. अज्ञान 17) P २ वेदकय ३ वाक्त्रय ४ वनस्पति 24) P मोहनीय च ३ आयुक्कुनं 25) P गुप्तिरिति प्रत् 27) ० adds च after श्री विनेषताणं 33) P कोटिकोटिसंख्यासमस्थानमिति 35) P बोधनयामिनो B बोधनयामिना 37) P B कोद्वय

- 1 भावो न स्यादिति दशमः । तथा स्वराष्ट्रात्परराष्ट्राच्च भयं न स्यादित्येकादशः । पथमेकादशातिशयाः कर्मणां ।
 2 शान्ताचरणीयादीनां चतुर्णां धातात् क्षयाज्जायन्ते इति । तथा देवकृता अतिशयाः । खे आकाशे धर्म-
 3 प्रकाशकं चक्रं भवतीति देवकृतः प्रथमो ऽतिशयः । तथा खे चमरा इति द्वितीयः । तथा खे पादपीठेन सह
 4 गृगेन्द्रासनं लिहासनमुज्ज्वलं निर्मलमाकाशस्फटिकमयत्वादिति तृतीयः । तथा खे छत्रत्रयमिति चतुर्थः ।
 5 तथा खे रत्नमयो ध्वज इति पञ्चमः । तथा पादन्यासनिमित्तं सुवर्णकमलानि नव भवन्तीति षष्ठः । तथा
 6 समवसरणे रत्नसुवर्णरूपमयं प्राकारप्रयं मनोह्रं भवतीति सप्तमः । तथा चत्वारि मुखान्यद्भानि गात्राणि
 7 च यस्य स तथा तद्भावश्चतुर्मुखाङ्गता भवतीत्यष्टमः । तथा चैत्याभिधानो दुमो ऽशोकवृक्षः स्यादिति नवमः ।
 8 तथा अधोमुखाः फण्डका भवन्तीति दशमः । द्रुमाणां नम्रता स्यादित्येकादशः । तथा उच्चैर्भुवनव्यापी
 9 दुन्दुभिध्वानः स्यादिति द्वादशः । तथा चातः सुखत्वाद्दुःखलो भवतीति त्रयोदशः । तथा पक्षिणः प्रद-
 10 क्षिणगतयः स्युरिति चतुर्दशः । तथा गन्धोदकवृष्टिरिति पञ्चदशः । बहुवर्णानां पञ्चवर्णानां जानूत्सेध-
 11 प्रमाणानां मणीचकानां वृष्टिः स्यादिति षोडशः । तथा कचानामुपलक्षणत्वाद्दोषां च कूर्चस्य नखानां
 12 पाणिपादजानामवस्थितत्वस्वभावत्वमिति सप्तदशः । तथा भुवनपत्याविवचतुर्विधवेदविकार्यानां जघन्य-
 13 तो ऽपि सर्वापे कोटिर्भवतीत्यष्टादशः । तथा ऋतूनां वसन्तादीनां सर्वदा पुष्पादिसामग्रीभिरिन्द्रियाथानां
 14 स्पर्शनरसगन्धरूपशब्दानाममनोहानामपकर्षणं मनोहानां च प्रादुर्भावेनानुकूलत्वं भवतीत्येकोनविंशः ।
 15 इति देवैः कृता पकोनविंशतिसौर्वैकृतामतिशयाः । एते च यदन्यथापि दृश्यन्ते तन्मतान्तरमवगम्यमिति । 15
 ते च सहजैश्च चतुर्भिः कर्मक्षयजैरेकादशभिः सह मीलिताश्चतुर्विंशद्भवन्तीति ।
- § (१२) अथ वचनातिशयाः । संस्कारधत्त्वं-संस्कृतलक्षणयुक्तत्वम् १, औदात्यम्-उच्चैर्बुद्धिः २, उप-
 16 चारपरिपेक्षा-अप्राम्यत्वम् ३, मेघगम्भीरघोषत्वम्-मेघस्येव गम्भीरशब्दत्वम् ४, प्रतिनादविधायिता-प्रति- 18
 रवोपेतत्वम् ५, दक्षिणत्वं सरलत्वम् ६, उपनीतरागत्वं-मालवकैश्चिन्त्यादिप्रासरागयुक्ता ७, एते च सप्त
 शब्दापेक्षयातिशयाः । अन्ये त्वर्थातिशयाः । तत्र महार्थता-बृहदभिधेयता ८, अध्याहृतत्वं-पूर्वापर्याय्या-
 21 र्थाविरोधः ९, शिष्टत्वम्-अभिमतसिद्धान्तोक्तार्थता यतः शिष्टतासूचकत्वं वा १०, संशयानामसंभयः- 21
 असंदिग्धत्वम् ११, निराकृतान्योत्तरत्वं-परद्रूपणाविपयता १२, हृदयंगमता-हृदयग्राह्यत्वम् १३, मिथः
 साकाङ्क्षता-परस्परं पदानां वाचनानां वा सापेक्षता १४, प्रस्तावौचित्यं-वेशकालाव्यतीतत्वम् १५, तत्त्व-
 24 निष्ठता-विवक्षितवस्तुस्वरूपानुसारिता १६, अप्रकीर्णप्रसृतत्वं-सुसंबद्धस्य सतः प्रसरणम्, अथवा असंबन्धा- 24
 धिकारित्वातिविस्तरणामावः १७, अस्वल्पान्यनिन्दिता-आत्मोत्कर्षपरनिन्दाविप्रयुक्तत्वम् १८, आभि-
 जात्यं-यतः प्रतिपाद्यस्य वा भूमिकानुसारिता १९, अतिभिन्नमधुरत्वं-घृतगुडादिवस्तुस्वकारित्वम् २०,
 27 प्रशस्यता-उक्तगुणयोगात्प्रासङ्गिकता २१, अमर्मवेधिता-परममोनुद्वन्द्वस्वरूपत्वम् २२, औदार्यम्-अभि- 27
 धेयार्थेऽनुच्छेदत्वम् २३, धर्मार्थे प्रतिबद्धता-धर्मार्थोभ्यामुपेतत्वम् २४, कारकाद्यविपर्ययः-कारककाल-
 वचनलिङ्गादिव्यत्यवचनदोषापेक्षा २५, विभ्रमादिविद्युक्ता-विभ्रमो वक्त्रमनसो भ्रान्तता सा आदिर्यथा
 30 विक्षेपादीनां स विभ्रमादिर्मनोदोषस्तेन विद्युक्तत्वम् २६, चित्रकृत्यम्-उत्पादितापिच्छिन्नकुतूहलत्वम् २७, 30
 अद्भुतत्वं-प्रतीतत्वम् २८, तथानतिविलम्बिता-प्रतीता २९, अनेकजातिवैचित्र्यं-जातयो वर्षनीयवस्तु-
 स्वरूपवर्णनानि तत्संभ्रयाद्विचित्रत्वम् ३०, आरोपितविशेषता-वचनान्तरापेक्षयाहितविशेषणत्वम् ३१,
 33 सत्त्वप्रधानता-साहसोपेतता ३२, वर्णपद्वाभ्यविचिकता-वर्णादीनां विच्छिन्नत्वम् ३३, अनुच्छिन्तः- 33
 विधक्षितार्थसम्पृक्तसिद्धिं यावद्व्यवच्छिन्नवचनप्रमेयता ३४, अखेदित्वम्-अनायाससंभवः ३५,
 इत्येवमर्हतां पञ्चविंशद्वाचां गुणातिशया भवन्तीति ।
- 36 § (१३) दानगतो ऽन्तराय इत्येको दोषः, लाभगतो ऽन्तराय इति द्वितीयः, वीर्यगतो ऽन्तराय इति 36
 तृतीयः, भुज्यत [इति] भोगः स्रगादिस्तद्गतो ऽन्तराय इति चतुर्थः, उपभुज्यत [इति] उपभोगो
 ऽङ्गनादि तद्गतो ऽन्तराय इति पञ्चमः, हासः-हास्यमिति षष्ठः, रस्ति-पदार्थानामुपरि मीतिरिति सप्तमः,
 39 अरस्ति-रस्तेरविषय इत्यष्टमः, भीतिः-भयमिति नवमः, जुगुप्सा-घृणेति दशमः, शोकः-चित्तवैयुर्धमि- 39
 त्येकादशः, वानः-मन्मथ इति द्वादशः, मिथ्यात्वं-दर्शनमोह इति त्रयोदशः, अज्ञानं-नौढ्यमिति

1 चतुर्दशः निद्रा-स्वाप इति पञ्चदशः, अविरतिः-अप्रत्यास्थानमिति षोडशः, रागः-सुखाभिहस्य सुखानु- 1
स्मृतिपूर्वदुःखे तत्साधने ऽप्यभिमते विषये गद्यंत इति सप्तदशः, द्वेषः-दुःखताभिहस्य दुःखानुस्मृति-
3 पूर्वदुःखे तत्साधने वा क्रोध इत्यष्टादशः, इत्यष्टादशदोषास्तेषामुभयादीनामर्हतां न भवन्तीति । अतीता- 3
नागतवर्तमानलक्षणं कालत्रयम् । धर्मास्तिकायो ऽधर्मास्तिकायो पुद्गलास्तिकायो जीवास्तिकाय आकाशा-
स्तिकाय एते पञ्चास्तिकायाः । एतत्सर्वमपि धोजैतशासनरहस्यं विनेकिना परिज्ञेयम् ।

6 § १४) विनीतो देशनामेनां श्रुत्वा तत्त्वानुगामिनीम् । 6

नमस्कृत्य गुरुन् गेहं गुणधामगुरुनगात् ॥ १६९

एवं स नित्यमभ्येति हित्वा व्यापारमात्मनः । धर्मानृते पियत्येव तृपानान्त इव स्वयम् ॥ १७०

9 सो ऽन्यद्वा चलितान् हात्वा प्रभून् विनयतो ऽपद्यत् । जनको ऽस्तत्र मे येन प्रीतिरत्पद्यते ऽमुतः ॥ १७१ 9

तनस्ते सूर्यो ऽधोचन् हात्वा हानेन तत्पतः । नायं ते जनको मन्त्रिन् किंतु ते पोषकः पिता ॥ १७२

विनीतः प्राह निर्नायं निर्मायः स्वं शिरोनतम् । कस्तर्हि ते ततः प्रोचुः सूर्यस्तत्रकोविदाः ॥ १७३

13 पिता कर्मकरो बुद्धो माना कर्मकरी च ते । युवा च कर्मकृन्नातेत्यवगच्छ कुटुम्बकम् ॥ १७४ 12

अन्यथाभाषिणो नासी निश्चिद्येति प्रणम्य तान् । स जगाम निजं धाम याप्पाविलविलोचनः ॥ १७५

मयीमलिनवस्त्राया धूमध्यामलचक्षुषः । कौतुकत्पदयति जने स किङ्कर्याः पदे ऽपतत् ॥ १७६

15 त्वमनस्यापि न हाता हतकेन मया हहा । मातः सिद्धिरिवेदार्नां गुरुभिः कथितासि मे ॥ १७७ 15

त्वयाहं पुत्रवाप्रियमज्जनस्यापि लालितः । कृतमेन मया कर्मकृत्वे हासि नियोजिता ॥ १७८

दुर्मिसे पोषितं हा चिक्र पितृयेव त्वामशक्तया । पापयासि मया मार्गं त्यक्तो धिग्मां कुमातरम् ॥ १७९

18 लब्धपक्षः स्वभागेन चबोभिरस्मृतोपमैः । पिकवत्प्रीणयन् लोकं परां श्रियमशिश्रियः ॥ १८० 18

पितुर्भ्रातृश्च चलन्ती नमस्वन् विनयादयम् । विनीतो वक्षसा ताभ्यामाभिलुषः प्राप संमदम् ॥ १८१

यत्रैतस्मत्तिष्ठके सच्चकं प्रथमस्ततः । सर्वत्राचिकृतानेतान् विनीतः स्वनिकेतने ॥ १८२

21 यथोचितान् वितन्वानो ऽन्येषामप्येव माननाम् । सुवचोभिः क्रियाभिश्च सर्वत्र प्रथितो ऽभवत् ॥ १८३ 21

श्रीमज्जैनपदान्मोजे भजतश्चञ्चरीकताम् । फदाचनास्य न स्वान्ते कूरत्वं लभते स्थितिम् ॥ १८४

प्रवेष्टुं मानसे यस्य शमसर्पारिपजिते । न क्षमाः प्राणभोत्येव कयायाः पत्रगा इव ॥ १८५

24 सर्वदा प्राज्यराज्यधीचिन्ताचान्तमना अपि । गार्हस्थ्ये धर्तमानो ऽपि सदाचारं ततान यः ॥ १८६ 24

कदापि ध्रमणस्थाने घन्दनार्थं स यातयान् । मुनिमेकमतिग्लानं वीक्ष्य धधोदुरो ऽग्रवीत् ॥ १८७

औषधं महद्दे सम्यगलितं रोगनिवर्तकम् । प्रातुकं चेति साधुभ्यामनायायत सत्यरम् ॥ १८८

27 इत्युक्त्वा स ययो गेहे साधुभ्यां सह पीसखः । तस्यतुस्तौ यहिः साधू स तु वैश्रमन्तराविशात् ॥ १८९ 27

अथ च ।

ध्रेष्टिकन्यामुना कापि वृत्तास्ति गुणशालिनी । दत्तो मौहूर्तिकैः सैव दिवसस्तद्विद्याहने ॥ १९०

30 तद्विद्वस्तवया मन्वी विलसार तदीपधम् । किञ्चित्च मुनीं स्थित्वा जगमुनिंजगमाधयम् ॥ १९१ 30

१९२

३

33 तं तथाविधमालोक्य विनीतः साधुलोचनः । आत्मानमात्मना निन्दन् पतितस्तस्य पादयोः ॥ १९५ 33

त्रिधा क्षमयतस्तस्य विनीतस्य च तं मुनिम् । समलङ्कृतवीयादोचितमण्डनशालिनः ॥ १९६

36 ध्यायतो भावनां तस्य भवितां भयनाशिनीम् । केवलघानमुत्पेदे घातिकर्मक्षयात् क्षणात् ॥ १९७ 36

ज्ञानेन हेन विदितेन समुत्तरेण संपद्यतस्त्रिजगतीजनतामनन्ताम् ।

चारित्र्यद्विमथ तस्य मुनीश्वरस्य क्षिप्रं समर्पितवती ननु जैनदेवी ॥ १९८

39 नारीं नितम्बजघनस्तनभूरिभाषां हित्वा भयोदधिनिमज्जनहेतुमेताम् ।

तत्रैव लग्नसमये प्रवरे यपार्ही व्यूहे तपस्विषु वरः स चरित्रलक्ष्मीम् ॥ १९९

2) > मुने for मुने 5) > धर्मास्तिकाया । एतत्सर्वमपि etc. 11) > निर्नायं निनेपि स ० निर्नायं (य) निर्नायं सः,

ए न for तत 15) > सिद्धिरिवेदानी 16) > has an additional verse (after निनेकिना) like thus-रतिसामे [सामे]

वरनासिन् संज्ञाप्रस [= छ] वाप सा [] चिपत् शातानि कस्तवमित्युक्त्वा दक्षस्य ॥ 31) > साधुलोचनः 36) > भवनाशनी

1 एनां कथामवितथां विनयप्रधानां सम्यग् विधाय हृदि मञ्जिमुनीश्वरस्य । 1
यूयं यतध्वमधुना विनये निकामं यस्माद्यं दिशति निर्वृतिशर्मलक्ष्मीम् ॥ २००
3 । इति विनये किनीतस्य कथा । 3

§ १५) अत्रान्तरे चण्डसोमप्रमुखाः पञ्चभिर्मुनिभिर्विश्रुताम् । 'यद्भगवानाज्ञापयति तत्सर्वमपि प्रप-
त्यामहे । यत् पुनर्दुर्धरिं तच्छल्यमिव हृदये प्रतिमाति ।' ततो भगवता श्रीधर्मनन्दनेन समादिष्टम् ।
४ 'एतत् कदापि चेतसि न चिन्तनीयं यदिकलास्माभिः पापकर्म समाचरितम् । स केवलं पापकर्मा यः ४
पञ्चात्तापपरो न भवेत् ।' इति श्रुत्वा भूपतिर्गमसैव श्रीधर्मनन्दनाचार्यं प्रणिपत्योद्यानाभिर्गस्य विद्युदु-
५ क्षितकरणेन प्राकारमुल्लङ्घय वासवेश्म प्रविवेश, निर्घिण्णः शयने सुष्याप च । साधवो ऽपि स्वाध्याय-
६ दत्तावधानाः कृतावश्यकाः क्षणं निद्रामुपलभ्य प्राभातिककालग्रहणप्रवणा बभूवुः । अत्रावसरे ऽरुणप्र- ५
भापाटलिते गगनतले क्रमेण विरोचने पूर्वाचलचूलाचलम्बिनि प्रामातिकतूर्याखण्डम्बरं वन्दिजनमुख-
७ धर्षितं प्रभातावसरं च समाकर्ण्य निद्राधूर्षितताम्रनयनयुगलः पृथ्वीपालः शयनीयादुत्तस्थौ । ततः स
८ कृतावश्यककर्मा भूमिवासवः प्रभातकृत्यं विधाय च सच्चिवासावसमेतश्चतुरङ्गवलकलितः शक्र इव १३
९ चतुर्दन्तं कुञ्जमारुह्योद्यानं समागम्य भगवन्तं श्रीधर्मनन्दनविभुं साधुश्च प्रणनाम । ततो भूपतिना
जल्पितम् । 'भगवन्, सर्वथैव पुत्रमित्रकलत्रादिममत्वं त्यक्तं न क्षमः, परं गृहस्थावस्थस्यैव मम किञ्चि-
१० त्संसारसागरत्तरण्डकं देहि ।' भगवता निवेदितम् । 'यद्येवं तावदेतानि पञ्चाशुभ्रतानि त्रीणि गुणव्रतानि १५
११ चत्वारि शिक्षाव्रतानीति सम्यक्त्वमूलं द्वादशविधं धावकर्म प्रतिपालय' इति । तेन नरेश्वरेण
'यदाज्ञापयति प्रभुः' इति वदता सम्यक्त्वमूलानि द्वादशव्रतान्यद्दीकृतानि । ततः सच्चिवासावः समुवराच ।
१२ 'भगवन्, किमपि भवतां पूर्ववृत्तान्तं वयं न जानीमः ।' भगवता जल्पितम् । 'अयमेव कथयिष्यति । १४
अस्माकं सुश्रुतैरुपव्यतिक्रमो भवति । अद्य तावद्दस्माभिर्विहारः कार्यं एव ।' एतदाकर्ण्य भूपतिर्वासव-
सच्चिवान्वितो भगवच्चरणारविन्दयुगलमभिनम्य निजधवलधाम समुपाजगाम । भगवान् सुश्रुतैरुप-
१३ निर्माय प्रधानेषु क्षेत्रेषु विहाराय प्रचञ्चल । ते ऽपि चण्डसोमप्रमुखाः स्तोकेनापि कालेनाधीतशास्त्रार्था २१
१४ द्विविधशिक्षाविचक्षणता जशिरे । तेषां चैकदिवससमवसृतिप्रयत्नितानां महान् धर्मानुरागो मियः
समजनि । अन्यदा तेषां पञ्जानामपि परस्परं संलापः समभूत् । 'भो, दुर्लभो जिनप्रणीतो धर्मः कथं
१५ पुनरन्यत्रैव प्राप्यत इति, तावत्सर्वथा किमप्राचरणीयम् ।' इति भणित्वा परस्परं तैः पञ्चभिरव्यथेत- २४
१६ नमयोपरि प्रतियोधसंकेतश्चक्रे । एवं च तेषां मुनीनां सिद्धान्ताभ्यासलालसानां कालो व्यतिक्रमति ।
किंतु चण्डसोमः स्वभावेन कोपनो मायादित्यो ऽपि मनाय् मायानी वर्तते । अपरे पुनः संयमिनः
१७ प्रतिमग्नदुर्जयकरायप्रसराः प्रयज्यामनुपालयन्तः सन्ति । कालेन च स लोमदेशो निजमायुः प्रपात्य २७
१८ कृतसंलोलमादिविधिर्गान्दर्शनचारित्रतयोविहिताराधनः पूर्ववद्देवायुर्विषय सद्यो ऽनवयलक्ष्मीः
सौधर्मदेशलोके पद्मविमाने समयेनैकेन देवत्वमशिथियत् । स च पद्मप्रभनामा तत्र त्रिदशः स्वैरं
१९ चिक्रीड । एवं मानभटो ऽपि स्यायुपि क्षयनीयुपि संसारलतालवित्रीं सुखसंपदां धरित्रीं पञ्चप्रसेष्टि- ३०
२० नमस्शांतं सरंस्तेनैव क्रमेण तस्मिन्नेव विमाने ऽनेकयोजनविस्तृते पद्मसारनामेति देयः समुद्रपद्यत ।
एवं मायादिव्यण्डलोमनोद्दत्तास्त्रयो ऽपि कृतचतुर्विधाहारपरीहापाः पञ्चप्रसेष्टिनमस्कारपायणा
२१ आराधनविधानावधचेतसश्चतुःशरणशरणाः परिहृताद्यादशापस्थाना यथासंयमविधिना प्राणितान्ते ३३
२२ यथाक्रमेण पद्मवर-पद्मचन्द्र-पद्मकेसराभिधानास्तस्मिन्नेव विमाने सुमनसः समभवन् । तत एवं तेषां
पद्मविमाने समुत्पन्नानां समविभवपरिवारव्यलप्रभावपूर्वपापुपामन्योऽप्यद्वेहालितगनसां मियः
२३ कृतसंकेतानां कालो व्यतिक्रमति । ३६

§ १६) अत्रान्तरे सुरसेनापतित्ताडितघण्टानिनादे समुच्छलिते सहस्रेय तैर्नृन्कारकैः 'किमिति घण्टा-
नादः ।' इति परिजनो ऽप्रच्छि । ततः प्रतीहारो व्यजिज्ञपत् । 'देव, जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे
३४ धीमतो धर्मतीर्थकृतः समुत्पन्नविलम्बकेवलज्ञानस्य समवसृतौ त्रिदशशुन्दसहितेन सुरेश्वरेण गन्तव्य- ३०
मस्ति ।' तदा तदाकर्ण्य तैः सुरैस्तत्रस्थैरेव भक्तिभरावनतोत्तमाङ्गैः श्रीधर्मनायस्य भगवतः प्रणतिश्चक्रे ।

- 1 निविष्टाः साधवः साध्व्यो जिनं नत्वा तदन्तरे । प्रमोदमेदुरास्तस्थुरूर्द्धा वैमानिकाः स्त्रियः ॥ २३६ 1
युग्मम् ॥
- 3 प्रविद्य यास्यद्वारेण नैर्ऋते विधिना क्रमात् । ज्योतिष्कभुयनाधीशव्यन्तराणां स्त्रियः स्थिताः ॥ २३७ 3
आगत्य पश्चिमद्वारा वायव्यां भुवनेश्वराः । ज्योतिष्का व्यन्तराञ्चैवमादधुर्विधिना स्थितिम् ॥ २३८
प्रविश्याथोत्तरद्वारा प्रणभ्यानुत्तरं जितम् । वैमानिकनरा नायै ईशान्यां क्रमतः स्थिताः ॥ २३९
- 6 न भीस्तत्र न मात्सर्यं न यावा न च दुष्कथा । नासीद्वियञ्जना नाहङ्कृतिः स्वान्निप्रभावतः ॥ २४० 6
तत्र द्वितीयचक्रान्तः कण्ठीरवगजादयः । वैरिणो ऽपि मियः प्रेमलालसाः स्थितिमादधुः ॥ २४१
तस्युस्तृतीयचक्रान्तर्धानानि क्षमाभूताम् । सुराणामसुराणां च विमानानि यथाक्रमम् ॥ २४२
- 9 क्षेत्रे योजनमात्रे ऽत्र प्राणितः कोटिकोटिशः । संमान्ति यदनायाधं प्रभावः प्राभवो हि सः ॥ २४३ 9
धर्मनाथं जगन्नाथमथानभ्य जिनेश्वरम् । स्तुतिं कर्तुं समारम्भे पद्मसारः सुधाशनः ॥ २४४
अथयमय सद्यो ऽपि क्षीणं मे क्षीणकल्पम् । त्वदाननविलोकैः यानुनेयं घनाधनः ॥ २४५
- 12 देव त्वदङ्घ्रिकल्पदुःखेवाहेवाकिनो ऽत्र ये । भजन्ते ते न शरिद्रमुद्रामुद्रितमाश्रयम् ॥ २४६ 12
नीरागं तव यश्चित्तं तन्मिथ्या नाथ कथ्यते । मुक्तिनारीपरीरम्भलोलुपं कथमन्यथा ॥ २४७
गुणैस्त्ववातिनीरन्ध्रैर्धर्मनाथ मनो मम । तथा बद्धं यथा गन्तुं नोत्सहस्यन्यदैवते ॥ २४८
- 16 श्रीधर्मनाथभगवन् भविता स क्षणः कदा । भवितासो यदा त्वं चाहं चैकत्राव्यये पदे ॥ २४९ 16
तनोति न तयोत्कण्ठां मानसं मे शिचश्रिये । यथा तव पदाम्मोजयखिद्यस्याविधौ विभो ॥ २५०
त्वमनल्पमतिः स्वामिन् ध्रुवमल्पमतिस्त्वहम् । अतो नहि मया कर्तुं शक्यस्तत्र गुणस्तवः ॥ २५१
- 18 जिह्वामेकां धृती मेने द्वे द्वे नाथ विधिव्यधात् । क्षमः कीर्तिं गुणान् रूपं वक्तुं श्रोतुं किमीक्षितुम् ॥ २५२ 18
एतमेवाश्रये ऽस्वर्थमर्थमर्थीव तीर्थेव । बीतराग परं बीतरागं मम मनः कुरु ॥ २५३
ऋतुमभुमतीक्ष्वं तं स्तुत्या तत्त्वायलोकदृक् । निपसाद यथास्थानं पद्मसारः प्रमोदतः ॥ २५४
- 21 अयो सुधारसमुच्चं समाचारप्रचारिकम् । विधातुं देशानां धर्मचक्रवर्ती प्रचक्रमे ॥ २५५ 21
असार एव संसारः सर्वदा दुःखमन्दिरम् । धर्म एव प्रशस्तः स्यात् तत्र स्वर्गापवर्गदः ॥ २५६
संसारसागरे ऽपारे भ्रमद्भिः प्राणिभिश्चिरात् । नृजन्म लभ्यते पुण्यैर्वैशुधान्तर्निधानयत् ॥ २५७
- 24 नृमये दुर्लभं प्राप्य यः प्राणी तनुते तनु । न हितं प्रान्तकाले हि शोचत्यारमानसेव सः ॥ २५८ 24
करालज्वलनज्वालावलीढे मन्दिरे यथा । स्थानुं न युज्यते पुंसस्तथा दुःखाबुडाले भवे ॥ २५९
मानुष्यं दुर्लभं प्राप्य चिन्तारत्नसहोदरम् । विवेकिर्भिविधातव्यः प्रमादो न कदाचन ॥ २६०
- 27 गृह्णाति काकिणीं को ऽपि मूढः कोटिं यथोच्छति । तथा पुमान् विपयजं शर्म धर्मं जिनोदितम् ॥ २६१ 27
सागरान्तरकूलमालालोलाः श्रियो वृषाम् । कृशाग्रस्थस्तुपात्राम्बुकिन्दुकम्पं हि ज्ञेयितम् ॥ २६२
रूपलक्ष्मीस्तद्विहङ्गसादृश्यं भजते ऽनिशम् । स्वान्यं स्वामोपमं संध्यामेघलेपासखं सुखम् ॥ २६३
- 30 देशनाविरेते श्रीमद्भर्मनाथजिनेश्वरे । कृताप्रलित्ततो वाचमुवाच गणभृत्तमः ॥ २६४ 30
'भगवन्, एतस्यां सुरासुररतिर्यकोटिनिश्रुतायां पपदि का प्रथमं महोदयपदं गामी' इति ।
ततो भगवता निवेदितम् । 'भो देवानुग्रिय, यस्तव सविधे वृषलोचनः स्मृतपूर्वभवः संविग्रमानसो
- 33 निर्भयप्रचारो मदशनसंतुष्टः प्रमोदभरप्रविगलदश्रुलोचनयुगलस्ताण्डवित इष्येयामलः समागच्छन्नस्ति 33
सर्वेषामपीहस्यजन्तूनां पूर्वमेवैव पापविनिर्मुक्तः सिद्धिपदं गमिष्यति' इति । एवं भगवतो भणितानन्तर-
मेव सप्तकालं सकलनरेन्द्रचन्द्रत्रिदोन्द्रलोचनानि कौतुकप्रसविकाशयन्ति मूपकोपरि निपतितानि ।
- 36 स चागत्य भक्तिमरनिर्भरार्द्धो भगवतः श्रीधर्मनाथस्य पादपीठे लुलोड । गहीतलनमितोत्तमाङ्गः मयाङ्गः 36
सोमोद्गमसंगम आलुः स्वभाषया भषितुं प्रवृत्तः । ततो भणितं शिवगपतिना । 'भगवन्, मम मनसि महः
त्कौतुकसिद्धं यदेव मूपकः सर्वाधमस्तुच्छजातिः कान्तान्तरसंचारी सर्वधामेयासाकं मध्ये प्रथमं 30
- 39 निर्वृतिश्रियमाश्रयिष्यति ।' ततः श्रीमद्भगवान् स्वयमवादीत् ।

§ १८) अस्ति विन्ध्यो नाम महीधरः । तस्योपत्यकायां विन्ध्यावासाभिधानो महान् संनिवेशः,
स चातीव विपमः । तत्र महेन्द्रः पृथिवीपतिः । तस्य तारामिधाना महादेवी । तत्कुक्षित्तमचः सुत-
42 स्ताराचन्द्रो ऽप्यवर्षदेशीयः । अत्रावसरे छिद्रान्वेषिणा वक्ष्यैरातिशयेन योशलेन नृमिपतिनावस्कर्दं 42

- 1 दत्त्वा सकलो ऽपि खंनिवेशो ऽभाजि । महेन्द्रो युध्यमानस्तेन धैरिणा विनाशितः । ततो हृतं सैन्यमना-
यकमिति सकलमपि यत्नं पलायितुं प्रवृत्तम् । तत्र ताराग्रहादेवी तं पुत्रं ताराचन्द्रमहुल्यां विलग्न्य जनेन
3 सह नष्टा । सापि नश्यन्ती क्रमेण शिवमिव दुर्गान्वितं, कामिनीकुचतटमिव विहारालङ्कृतं, सरोव-
मिव कमलालयं, गान्धिकापणमिव सचन्द्रं, स्वर्गमण्डलमिव [विबुधालङ्कृतम्], वाटिकास्थानमिव वृषा-
स्पदं सदारम्भं सशिवं च लाटदेशलक्ष्मीललाटललामश्रीभृगुचक्रमियाय ।
- 6 आत्सान्यास्योपमामेव लभन्ते यत्र सुभ्रुवाम् । राकाशशङ्खपद्मानि तेषां दास्यं तु विप्रति ॥ २६५ 6
प्राकारो ऽध्रंलिहो यत्र संक्रान्तः परिखाम्बुनि । पातालनगरीशालमलं जेतुमना इव ॥ २६६
रत्नान्याददिरे ऽनेन मन्त्रेहादिति मत्सरात् । अभ्युधिः परिषान्याजाद् यत्र शालमवेष्टत ॥ २६७
9 नमेति लक्षणे लोकेयत्र पठे ऽक्षरद्वयम् । याचके तु समायाते स्वयंस्तमपि विस्मृतम् ॥ २६८ 9
§ १९) तत्र च सा किंकर्तव्यमूढचित्ता 'कथं या भवितव्यम्' इति चिन्तयन्ती यूयधृष्टा हरिणीय
चक्षुरमहेश्वरमण्डपं प्रविवेश । तदैव तया गोचरचर्यां निर्गतं साञ्चीयुगलमर्दशि । तद्दृष्ट्वा 'महानुभावे
12 प्रधने क्रियाकलापनिरते एते साध्याः' इति चिन्तयन्त्या तया समुत्थाय वन्दिते । ताभ्यां धर्मलामं
दत्त्वा 'कुतस्त्वम्' इति पृष्टा । तया 'विन्ध्यपुरादागता' इति विदासम् । ततस्तस्या रूपलावण्यलक्षणाणि
निरीक्ष्य तच्च ताडदागद्वदस्वत्प्रभापितं च श्रुत्वा साञ्च्योरनुकम्पा महती जाता । यतः,
15 "महतामापदं वीक्ष्य मोदन्ते नीचचेतसः । महाशया विपीदन्ति परं प्रत्युत सर्वदा ॥ २६९ ॥" 15
ताभ्यां भणितम् । 'यदि भद्रे, तव पुराभ्यन्तरे को ऽप्युपलक्षितो नास्ति तत भावाभ्यां सह समा-
गच्छ ।' ततो 'महानुग्रहः' इति तया वदन्त्या ताभ्यां सहामत्य महत्या भक्त्या प्रवर्तिनी प्रणता । तं दृष्ट्वा
18 चिन्तितं प्रवर्तिन्या । 'अहो, एतस्या अतिवमनीयाहृतिः पुनरीददयवस्था, तन्मध्ये कापीयं राजवंदया
राजकलत्रं या, असावत्यन्तसुन्दरः सहस्रगणशाली पाभवं सुतश्च ।' ततः प्रवर्तिनी तां तारां सुतसहितां
स्वात्सल्यमूचे । 'वत्से, समागच्छ महा सहोत्यादि ।' तया प्रवर्तिन्या सा दाय्यातरुद्वे स्थापिता । शय्या-
21 तरेण च सा दुहितैव प्रतिपन्ना । स राजसुर्निर्त्यं विविधात्रयप्रपानादिभिस्परचर्यते । अन्यदा क्रियद्भि-
र्दिनैर्गतेस्तारा विगतश्रमा सुखोपविष्टा प्रवर्तिन्या भणिता । 'वत्से, सांप्रतं त्वया किं कर्तव्यम्' इति ।
तारया जल्पितम् । 'भगवति, यो मम प्रियतमः स समराङ्गणे विपन्नः । विन्ध्यावासपुरं कोशलराजिन
21 भग्नम् । समग्रो ऽपि परिजनः सर्वोसु दिक्षु काकनाशं ननाश । सांप्रतं कोशलनरेश्वरो मम पत्युर्वैरी
प्रलवलकलितो मम पुत्रस्तु पलरहितः, अतो मम नास्ति कापि स्वपाज्यलक्ष्मीप्रत्याशा । अहमत्र पुनः
प्राप्तकालं तस्करिष्ये येन भूयो ऽपि न ममेदक्षा आपदः संपद्यन्ते । यद्भगवती मम समादेशं दास्यति
27 तदेवारुश्यं करिष्ये ।' प्रवर्तिन्योक्तम् । 'वत्से, यद्येव तव निश्चयस्तनस्ताराचन्द्रं सुतं प्रव्रज्यार्थमसदा-
चार्याणां समीपे समर्पय । त्वं पुनरसाहमन्तिके दीक्षां गृहाण । निष्गृहाण च निजं दुष्कर्म । पदं कृते
सर्वस्यापि जनस्य नमसा भाषिणी । संसारवासदुःखस्यापि पर्यन्तो भविष्यति' इति तदा कुर्यं तयापि
30 'तथा' इति प्रतिपन्नम् । तया तारया निर्मायया ताराचन्द्रस्तुजः धीजनन्तजिननाथतीर्थे विचरतो
धर्मनन्दनाचार्यस्य व्रतायापित । तेनापि यथाविधिना स प्रयाजितः । ततः कियति काले व्यतीते
याननमाश्रितो राजसुनुर्मुनिः कर्मवशातो ऽध्ययनालसो नित्यमेव कृपाणधनुर्गेणध्वंनृत्यतुर्यैवृत्तचित्तश्रु-
33 त्तिरेव समभवत् । ततः स स्वयमेवाचार्यैः पेशलवचोभिः सिद्धान्तानुयायिभिस्तयोपाध्यायेन साधुजने-
नापरैः ध्यायैश्च शिक्षितो ऽपि शैक्षो विलक्षमना यभूव न पुनस्ततः प्रत्यावृत्तः । यतः,
स्वभावो नोपदेशेन शक्यते कर्तुमन्यथा । सुशिक्षितो ऽपि कापेयं वपिस्त्यजति नो यतः ॥ २७०
36 § २०) अत्रान्तरे धर्मनन्दनसूरयो याहामूमिकासुपाजग्मुः । स च ताराचन्द्रो ऽन्तेयासी गुटमार्गा-
नुगामी घनस्थल्यां शैरं मृपकात् प्रीडां कुर्वतो विलोम्य व्यचिन्तयदिति ।
'श्रीङ्गि स्वेच्छया कस्यापि हि कुर्वन्ति नो नतिम् ।
39 न दुर्जनयचः शृण्वन्त्यहो घन्यतमा अर्मा ॥ २७१ ॥'

2) P विन्ध्य 4) B has a marginal gloss on सर्वदा etc. like this सर्व चन्द्रेण कर्तुं यति तवन्दम् । नापरते सह सुवर्णं वरते । इतो देवेभ्यः पुत्र इवमथ । सदारम्भोपस्था यत्र पठे तदा कर्त्तव्यमिति, भयाना भारत्या यत्र । शिव ईश्वर, शिवो इति शिवे शिवं कथयन् । P B omit [विप्रदाहृत्तम्], P B वापिकास्थानमिव, P सङ्घाजये B तदा वृषाश्रयं वारारम्, B 'लाम्य श्री' 13) P B विन्ध्यासपुरा 17) B om. तं इति 19) P एतसहितां रायनरुद्वे स्थापित, G om प्रवर्तिनी etc. to तथा and adds तारा सङ्गा between सा and सुभ्रुवद्वे, B however adds on the margin सलालम् etc. to सह 28) P B later दिवं दुष्कर्म and निष्गृहाण च 30) P तथा तमेति 33) C inter. सिद्धान्तानुयायिभिः & देवतवचोभिः 35) P नोप-

- 1 अस्माकं पुनः परायत्तानां सदैव निविडनिगडवर्जितो घन्घनविधिः । अपर्वतपादपं पतनम् । सजीवं 1
मरणम् । एकस्तावदिति वदति 'यदिदं विषेहि' । अन्यो जल्पति 'यदिदं समाचरे' । परः 'चरणौ 1
3 क्षालय' । अन्यो 'चाराभूमिं प्रमाज्ये' । इतरो 'विधामणां कुत' । एको 'वन्दनकं ददस्व, प्रतिकर्मणं 3
विरचय' । इत्यादिविधिवचनेरनारतं प्राजनैरिव प्रेर्यमाणस्य मम नास्ति निमेषमात्रमपि नारकस्यैव 3
सुखावकाशः । तदेतं ऽस्य च प्रधानाः' इति चिन्तयन् गुरुमिः सह वसतिमापतवान् । स च कियत्त- 6
6 मपि कालं श्रामण्यमनुपाल्य तद् दुश्चिन्तितशल्यं गुरुणां पुरतो ऽनालोच्याकालमुत्पुना ज्योतिष्केषु 6
किञ्चिदूनपत्यायुः सुपर्वा यभूव । तत्र भोगान् भुक्त्वा च्युत्वास्या एव नगर्याः पूर्वात्तरदिग्विभागे स 6
काननान्तरस्थत्यामुन्दरत्वं प्राप्य यौवनमितो ऽनेकमूपिकाभिः समं क्रीडन् कदाचिद्विषराद्द्विदुषेतः सु- 6
9 भिगन्धोदककुसुमवृष्टिगन्धनाग्राय तदनुमानांनुसारेणात्र समवयुतो समागत्य धर्मं श्रोतुं प्रावर्तत । अथा- 9
मुप्य मद्भ्रूचः शृण्यतो जातिस्मृतिरुदपद्यत । 'यदहं पूर्वभवे सशल्यं व्रतमापाल्य ज्योतिष्केषु देवत्वमवाप्य 9
कान्तात्तन्तरचापि मूपकः संजातः ।' एतस्मृत्या 'अहो, क्रीदशाः कर्मपरिणामः, धिग्विलसितं संसारस्य 9
12 यदेवन्मममूलभ्य तिर्यग्जातो मूपकः समुत्पद्यः । अधुना तदासद्यं ग्रीधगवतः पादमूलमुपागत्य प्रणिपत्य 12
च पृच्छामि किमहं मूपकमवादनन्तरं प्राप्स्यामि' इति चिन्तयन् मम समीपमुपससर्प । भक्तिभरनिधु- 12
तस्वान्तः सुचेतसा स्तोतुमारेभे । 12
- 15 'तवाशालोपिनो ये ऽत्र लोकत्रयशिरोमणे । जायन्ते जन्तवो दूरं दुर्गतां ते भ्रमन्ति हि ॥' २७२ 15
- § २१) ततो जानता गणश्रुता लोकबोधार्थं प्रभुः गृष्टः । 'भगवन्, किमनेन निर्ममे, यदनुभावेनेदृश 15
एष जातो ऽस्ति' इति । प्रभुः प्राह । 'प्राग्भवे ऽनेन व्रतिना सता गच्छाशानिन्यन्त्रणानिर्गणचेतसा 15
18 यद्भिर्भूमिं गतेन सैरविहारिणो मूपकान् दृष्टेति चिन्तितं यथा 'अरण्यमूपका धन्यतमाः' । इति दुश्चिन्त- 18
नशल्ययुतव्रतपालनानुभावेन देवत्वमूपकत्वयोःयमायुर्नियदम् ।' अथ भूयो ऽपि पृष्टं भगवतः पादौ 18
गणधरेण । 'नाथ, किं सम्यग्दृष्टिजीवो ऽपि तिर्यगायुर्वैज्ञाति न वा' इति । स्वाभिनोकम् । 'सम्यग्- 18
21 टिजीवस्तिर्यगायुरनुभवति, न पुनर्वैज्ञाति । यतः, 21
- भवद्भैमानिको ऽवश्यं जन्तुः सम्यक्त्ववासितः । यदि मोद्दान्तसम्यक्त्वो वद्वायुर्न पुरायथा ॥ २७३ 21
तावदेतेन देवत्वे सम्यक्त्वं वान्वायुस्तिर्यक्त्वे निवदम्' इति । ततस्त्रिदशेशेन जल्पितम् । 'भगवन्, 21
24 अयं संव्रति शीघ्रं कथं सिद्धिगामी' इति । निवेदितं च भगवता । 'इतश्चैव स्ववनस्थल्यां व्रजन् चिन्तयि- 24
प्यति । 'अहो दुरन्तः संसारः, कुशाग्रयिन्दुवच्चञ्चलं जीवितव्यं, चपला विषयतादृश्यां, न धरेण्यं निदा 24
नादिशल्यम्, अधमा मूपकजातिः, दुःप्रायः धीजिनप्रणीतः कथाः, सतो वरमत्र नमस्कारपरायणो ज्ञिदे, 24
27 यथा विरतिप्रधानं जन्म लभेयम्' । इति चिन्तयन् तस्मिन्नेव स्थाने भक्तं प्रत्याख्यायैतदेव मद्भ्रूवो ऽतीव 27
दुष्टं भवस्वरूपं च निरूपयन्नमस्कारपरो भावी । तत्रैतस्य तिष्ठतो मूपिकास्तन्दुलकोद्रवादिकं तत्पुरो 27
मोक्षयन्ति । ततस्तन्निरीक्ष्य मूपकश्चिन्तयिष्यति । 27
- 30 'मेरोरधिकमाहारं पयोधेरधिकं पयः । अनारतं भवं भ्राम्यथैव जन्तुरुपाददे ॥' २७४ 30
तत्तेन चेन्न दृष्टो ऽयं भक्षितैस्तद्भिः कणैः । का नाम प्राप्स्यते दृष्टिः स्थास्यतीति विचिन्तयन् ॥ २७५ 30
- § २२) ततस्तदभिमूलमीपदपि मूपको न विलोकयिष्यते, तच्च तादृशं धीक्ष्य ता मूपिकाश्चिन्त- 30
33 यिष्यन्ति । 'कुतो हेतोरयमस्तपतिः कुपितस्तदेनं प्रसादयामः' इति चिन्तयन्त्य एतत्समीपमुषेप्यन्ति । 33
ततः काश्चिदुत्सामाङ्गं कण्डूयन्ति, अपरा अङ्गं परिस्पृशन्ति । एवमुपचर्यमाणस्ताभिरभित एष चिन्तयित् 33
'सदैव नरकनिगमा इमा यमाः संसारदुःखमूलम् ।' ततस्ताभिरेतन्मनो न कथमपि समाधितः स्वर्णाद्रि- 33
36 शृङ्गवत्सशब्दावातोत्कलिकाभिः शोभयिष्यते, तद्वृतं सर्वयैव वृथा भावि पतस्मिन् यज्ञे नखविलेखनमिव । 36
ततस्तुनीयदिन एष भ्रुषाक्षामकुक्षिर्विषय मिथिलानगर्या मिथिलस्य राज्ञिश्रामिधायो महादेव्या उदर- 36
सरसि राजहंसलीलामलंकरिष्यति । तेन च गर्भस्थेन जनन्याः सर्वसत्वानामुपरि मैत्रीवासनावासितम- 36
39 न्तःकरणं भवितुः । स च भूपत्तस्य जातस्य 'मिन्कुमारः' इति नाम दास्यति । तस्य कौतूहलिनः कुमारस्य 39
ताम्रचूडकपिपशुसम्बद्धरिणमूपकादिभिर्नियन्तैरेव क्रीडां कुर्वतो ऽष्टवर्षिणि यास्यन्ति । 39
- अन्यथा मेघमालाभिः पिहितव्योममण्डलः । धिप्रलम्भमूर्तां कालः प्रादुर्दृकालः समागमत् ॥ २७६ 39
49 सरितः प्राप्य यथापः पातयन्ति तटद्रुमान् । पीडयन्ति न कं नीचाः श्रियं प्राप्य महीधुनाम् ॥ २७७ 49

3) B निशम्ये इह 14) C B स्वकेस्ता 15) O वे for दि 21) C om. न पुनर्वैज्ञाति 29) P B मूपकविषयति

31) B कृति 32) P B 'मिगुचमीपन्मूपको विष्णोकिष्यते 37) B 'विधानाय

- 1 यथा यथावनीषोढे मुञ्चन्ति स घना वनम् । पेच्छचया तथा कान्ता मन्मथययिता वनम् ॥ २७८ 1
 2 द्योतन्ते दिवि खद्योतास्तमस्विन्यां निरन्तरम् । संजातयुवतिजातविरहाग्निफणा इय ॥ २७९
 3 अतीवोत्कम्पते पत्र योगिनामपि मानसम् । किं पुनर्दूरसंस्थानामचर्यानां निगद्यते ॥ २८० 3
 4 सर्वैयामपि पञ्जयः समभूदतिवल्लभः । प्रोपितप्रेयसीरगमनगल्लुचं विना ॥ २८१
 5 शुक्लापाङ्गाः प्रनृत्यन्ति गर्जन्ति च घनाघनाः । अन्तरिक्षे चतुर्दिक्षु क्षणिका लक्ष्यते क्षणम् ॥ २८२
 6 प्रया मयि समायाते कथमद्यापि मण्डिताः । वर्षते ऽतिघनेनाशु सर्वास्ताश्चकिरे वृथा ॥ २८३ 6
 7 § २३) ईदृशे समये स मित्रकुमारः पुरवहोदेशं निर्गतस्तैः शकुनभ्यापदगणैर्वन्धनवद्भैः फ्रीडयिष्यति ।
 8 तेन च प्रदेशेनावधिदानी मुनिर्गमिष्यति । स च व्यावृत्तस्तत्कुमारक्रीडां निरीक्ष्योपयोगे दास्यति । 'अहो,
 9 अस्य कीदृशी प्रकृतिलत् । किमत्र कारणम्' इत्युपयुक्तावधिदानेन करतलकलितकुबलयस्पष्टदृष्टान्तवत् 9
 10 पूर्वमेव तस्य तापचन्द्रस्य साधुत्वं ज्योतिष्कदेवत्वं मूपकत्वं राजसुतत्वं च द्रष्टव्ये । 'अयं बोधयोग्यः'
 11 इति चिन्तयन् स भणिष्यति ।
 12 'श्रमणत्वं सुपर्वत्वमाखुत्वं स्मृतिमेति ते । स्वजनातृष्टः किं जीवान् कदयंयसि भो वद' ॥ २८४ 12
 13 तदाकर्ण्य कुमारश्चिन्तयिष्यति । अहो, किं पुनरेतेन साधुना भणितोऽस्मि । 'साधुज्योतिष्कदेवो
 14 वृषलोचनः' इति । तावत् ध्रुवपूर्वमिष मे । एवमूहापोहमात्रमुपागतस्य तस्य तथाविधकर्मणः प्रशान्त्या
 15 जातिस्मृतिरप्यस्यते । ततः संसारं दुःखसागरं परिज्ञाय तस्यैव मुनेः पार्श्वे प्रनश्य नानाविधमिग्रह- 15
 16 साग्रहः समाधिना विविधं तपो विधाय क्षपकश्रेण्यान्तहृत्केवली भविष्यति' इति । तेन मणामो यदप्य
 17 सर्वैयामप्यस्माकं पूर्वं महोदयपदं गमिष्यति । अस्माकं पुनर्दशवर्षसहस्रशेपमद्याप्यायुः । पतद्दुप-
 18 लोचनास्थानकं निशम्य त्रिदशेन्द्रादीनां मनुजानां च मनसि महत्कौतुकमुत्पदे । अथो भक्तिभरनिभृत- 18
 19 वेतसा मयघता तं मूपकं स्वपाणिक्रोडमारोव्याभाणि ।
 20 'अहो धन्यस्त्वमेवैको यन्धस्त्वमसि नाकिनाम् । सिद्धिगामी पुपस्माकं यस्त्वमुक्तः स्वयंभुवा ॥ २८५
 21 सुराः पश्यत कीदृशः स्वभावः श्रीजिनापचनः । लभन्ते निर्वृतिं येन तिर्यञ्चोऽपि भवान्तरे ॥' २८६ 21
 22 एवं घासव इचान्वैरपि त्रिदशेश्वरैर्दनुजनाथैर्नृपशतैः करात्करतलं संघर्ष्यमाणः क्षितिपतिकुमारवदा-
 23 लिङ्गमानः श्लेहपरवश्या दशा 'अयमस्मान्मयधिको योऽनन्तरज्जमनि नि श्रेयसभाजनं वृथा धीजिन- 24
 24 प्रणीतं वचः' इति स श्लाघितः ।
 25 § २४) ततो विरचिताञ्जलिना पद्मप्रभदेवेन पृष्टम् । 'भगवन्, वयं भव्याः किमभव्याः' इति ।
 26 भगवानभ्यधात् । 'भवन्तो भव्या सुलभयोधयः' पद्मप्रभेण विज्ञप्त पुनः । 'वयं पञ्चापि जनाः कति-
 27 पयभयसिद्धिगाः ।' निगदितं श्रीमता धर्मतीर्थहृता । 'इतश्चतुर्थं जन्मनि यूयं पञ्चापि सर्वदुःखक्षय- 27
 28 गामिनो भविष्यथ ।' पद्मप्रभः समुवाच । 'स्वामिन्, इतो मृतानामस्माकं कुत्रोरपत्तिर्भाविनी ।' स्वामिना
 29 जगदे । 'इतश्चतुर्था त्वं यणिःपुत्रः, पद्मवरस्तु राजसुता, पद्मसारस्तु वृषतितनयः पद्मचन्द्रः, पुनर्विन्ध्य-
 30 गिरौ नखरायुधः, पद्मकेसरः पुना राजपुत्रः ।' इति निवेद्य स्वयं भगवान् श्रीधर्मनाथस्तस्यौ । देवा अपि 30
 31 समवसरण संहृत्य स्वर्गमार्गमगमन् । भगवानपि पीयूषरोचिरिय भव्यजनकुसुदप्रमोदसंपादनाय विहर्तुं
 32 प्रयुक्तः । ततस्ते पञ्चापि संलापं कर्तुं प्रायतन्त । एकैकस्य संमुखं भणितम् । 'यत् स्वयं भगवता गदितं
 33 तदाकर्णितम्, ततोऽथात्मभिः किं करणीयं सम्यक्त्वलाभार्थम् ।' परेण मन्त्रचित्त्वा प्रोचे । 'पदिहं 33
 34 यियमं कार्यमुपस्थितम् । एको यणिमज्जना । अन्यो राजतनुजा । अपरः पारीन्द्रः । अपरो राजपुत्रा-
 35 यिति । ततो न ज्ञायते कथं पुनरस्माकं बोधिलामः । क पुनः संगमो भावी । तदहो पद्मकेसर, इति भग- 36
 36 वतादिष्टे यत्तव पश्चाद्युतिर्भाविनी । त्वया स्वयंघना द्वात्वास्माकं यत्र तशोपभ्रानां सम्यक्त्वं दातव्य- 36
 37 मिति । न पुनः स्वर्गसुन्दरीयक्षो जस्पर्शसुखलालसेन विस्मृतसकलपूर्वजद्विपतेन भवितव्यम् ।' तेनोक्तम् ।
 38 'अहं सम्यक्त्वं दास्यामि, परं मोहोपहतचेतसां भवतां मद्दूचःप्रत्ययो न भविष्यति ततः क उपायः
 39 कर्तव्यः ।' तैश्चतुर्भिरक्तम् । 'भव्यं निवेदितम् । तत एतदुचुर्नैव श्रियते, यदात्मीयात्मीयानि रत्नमयानि 39
 40 प्राग्भवमनुप्यरूपाणि कृत्यैकस्मिन् स्थाने निक्षिप्यन्ते, तानि कालेन दर्शनीयानि यथा परस्परं दृष्ट्वा कदा-

8) B onl. कुमारश्च वा etc. to प्रकृतिलत् 14) B "नात्रागमस 15) B "विधाभिहह स्मयिना 20) B पुरोसाकः

22) B "क्षितिगङ्गार" 26) C "बोध (य), B भगवन् for पुनः. 30) B has a marginal correction "नप समुपसी

40) F B श्रियते for निक्षिप्यन्ते

1 चिन्मूर्धजन्मसरणसायिज्ञानेन धर्मप्रतिप्रतिरसाकं भवेत् । इति भण्डिस्लैर्भुवमागत्य तानि तत्र निश्चि- 1
तानि यत्र चने तस्य कण्ठीरवसोऽपत्तिः । विवरद्वारे च महती शिला प्रदचेति । ततस्ते सर्वे ऽपि स्ववि- 3
3 मानलक्ष्मीमलंचक्रुः । तत्र ते दिव्यसुखमनुभवन्तस्तिष्ठन्ति ।

§ २५) ततः कुमारकुचलयचन्द्र, सेपु पद्मप्रभदेवो विगलच्छरीरकान्तिः परिम्लानचदनः सुदीनमनाः
पवनाहतप्रदीप इव श्रुतिरिति विख्यातः । ततो जम्बूद्वीपे द्वीपे भरतक्षेत्रे

6 प्रत्यर्षिपार्थिवप्रक्तकम्पा चम्पाभिधा पुरी । चम्पकैरुद्वयते यत्र देवतोद्यानसौरभम् ॥ २८७ 6
धनदत्ताभिधस्तत्र एविप्रमतिशेखरः । श्रेष्ठो यस्तु श्रिया श्रीदलीलामालम्बते किल ॥ २८८

तस्य श्रीपतेरिध लक्ष्मीलक्ष्मीर्नोञ्जा प्रियतमा । स पद्मप्रभजीवस्तत्कुक्षिसंभवः सागरदत्ताभिध-
9 सुनूर्जातः । पञ्चभिर्धानीभिः प्रतिपाल्यमानः स कान्त्या गुणैः फलाकलापेन च प्रवर्धमानः क्रमतो 9
यौवनश्रियमाश्रितः । पित्रा समानसमाचारशीलस्य कस्यचिद्वाणिजस्य कन्यकां स धीसंज्ञां परिणयितः ।
सुखं वैययिकं साकं श्रेष्ठिसुतोत्तयानिशाम् । तस्यानुभवतः स्वैरं शरल्लक्ष्मीरवातरत् ॥ २८९

12 फलप्राप्तभाष्मासाद्य सद्यः कलमशालयः । भजन्येव नर्ति यत्र नयचन्त इव श्रियम् ॥ २९० 12
मेनुर्जलानि नैर्मैल्यं हृदयानि सतामिव । अयुगच्छदसौगन्ध्यावासित हरितो ऽभवत् ॥ २९१
यत्र तीव्रकरस्त्रीभिः करैश्च समतापयत् । कुभूपतिरिव सौरमखिलं भूमिमण्डलम् ॥ २९२

15 अभूज्जनः सुराक्षीव यत्र सन्मार्गजाह्निकः । सरोवतंसाः क्रीडन्ति राजहंसाश्च सश्रियः ॥ २९३ 15
पर्यविधायां शरदि स सागरदत्तः क्षिग्धमुग्धवन्धुजनान्वितः पुरीवाहोदेशमुपागतः । कौमुदीमहोत्सवं
दृष्ट्वा कर्त्सिश्चिद्यच्चरं नष्टपेटकान्तः केनापि पश्यमानं कस्यापि कवेः काव्यमष्टणोत् ।

18 'यो धीमान् कुलजः क्षमी विनयवान् वीरः कृतज्ञः कृती 18
रूपश्रव्ययुतो द्यालुदृष्टो दाता शुचिः सन्नपः ।
सद्भोगी हृदसोहृदो ऽतिसरलः सत्यव्रतो नीतिमान्
21 चन्धूनां निलयो नृजन्म सफलं तस्येह चामुत्र च ॥' २९४ 21

§ २६) ततस्तेन सुभाषितस्सुप्रितचेतसा भणितम् । 'भो भो भरतपुत्राः इदं लिखत यत्सागर-
दत्तेनामुष्य सुभाषितस्य लक्षं देयम् ।' ततः कैश्चिन्नागरैरुपश्लोकितः । 'यदयं सागरदत्तो महापत्तिको
24 विदग्धो दाता प्रस्तावविद्वहो सत्त्वश्च' इति । अपरैश्च जल्पितम् । 'अमुष्य किं स्तूयते यः पूर्वोपार्जितं 24
वित्तजातमर्थिन्यो द्वातसि स कथं प्रशस्यः । यः पुनर्निजभुजसमर्जितमर्थं व्यपत्ति स एव प्रशंसाभाजनम् ।'
अहो, 'यत्सैर्मोवहासः कृतः' इति चिन्तयतस्तस्य तद्वचधेतसि शक्यमिव लग्नम् । ततो ऽपत्रपापरो
27 वीक्षापत्र इव गृहमागत्य स शय्यायां निविष्टः । यतः, 27
विशानामप्यविशानां मुदे सिध्यापि हि स्तुतिः । मिन्द्रा सत्यापि विशानामपि दुःस्वाय जायते ॥ २९५

ततः श्रिया चेष्टिताकात्परिभ्रान्तकुशलया चिन्तितम् । 'अद्य कथं मम पतिरुद्विग्न इव लक्ष्यते । यतः,
30 जानन्ति जल्पितादपि निःश्वसितादपि विलोकितादपि च । 30
ते परमनांशि येषां मनस्सु वैदग्ध्यमधिवसति ॥ २९६

ततस्तया भणितम् । 'अद्य नाथ, कथं भवान् विलक्ष इव ।' तेन चाकारत्संवरणं कुर्येताम्यथायि ।
33 'प्रियतमे नहि नहि, किन्तु शरन्तूष्णिमायां कौमुदीमहोत्सवं प्रेक्ष्यमाणस्य मम महान् परिश्रमः समजन्यत 33
ईदृशः, न पुनरन्यो हेतुः' इत्युक्त्वा स स्थितः । ततो रजन्यां शय्यागृहे ऽलीकं प्रसुप्तः क्षणं किमपि
दध्यौ च । ततः सागरदत्तस्तां श्रियं कान्तां प्रसुप्तां परिक्षाय मन्दं मन्दमुत्थाय वसनखण्डं परिधाय
36 द्वितीयखण्डं च स्फुरन्ने क्षित्वा खटिकाखण्डेन घासभुवनान्तरे स्वेनैव विरचितं श्लोकमेत भारपृष्टे लिलेख । 36
'परान्तरे न यद्यसि चतकोटीः समर्जये । विशामि ज्वलने ऽवश्यं ज्वालामालाकुले ततः ॥' २९७

इदं लिखित्वा वासवेदमतो निःसृत्य नगरनीरनिर्गमद्वारेण दक्षिणाशां प्रति चन्नात् । स च क्रमतः
39 सर्वत्र जनपदस्वरूपं निरूपयन् दक्षिणाम्बुधितरीरविराजिनीं जयश्रीनगरीमवाप । स तत्पुरीवाहोदेशे 39
एकस्मिन् जीर्णोद्याने ऽशोकानोरुहतेले दूर्मार्गश्रमव्यपगमाय निपण्णश्चिन्तयामासेति । 'किमनुच्छ-
मत्स्यकच्छपर्सकीर्णितनुद्गतर्क्षसंगते सागरे यानपात्रमारुह्य परतीरं व्रजामि, किं वा चामुण्डायाः
42 पुरस्तीक्ष्णभूरिकायिदारितोरयुगलसमुच्छल्लोहितपङ्किलभूतलं मांसखण्डैर्बलिं ददामि, किं वा राशिविदं 42

1 अषहस्तिताशेषव्यापारो रोहणपद्येत्तुर्ध्वं खनामि, किं वा व्यपगतभयप्रचारः सत्पुगपसंगतो घातुवादे 1
 वितनोमि । इत्यनल्पविकल्पसंरूपमालाकुलितस्यान्त एकस्मिन् स्थाने सागरदत्तः श्रीफलपादपस्य
 3 प्रसृतं प्ररोहमेकं ददर्श । तं च विलोक्य संस्मृताभिनवशिशितखन्यवादेन तेन 'नमो धरणेन्द्राय नमो 3
 धनाय नमो धनपालाय' इति मन्त्रं पठता भूमितले खनित्वा निधिल्लोचनगोचरमानीतः । यायता स तं
 निधिं गृहीतुं चिन्तयति स तावता ध्योसि इति वागी प्रससार । 'वत्स, यद्यपि त्वया सकलो ऽपि
 6 निधिर्योक्षितः परं स्तोत्रमञ्जलिमानं मूलद्रव्यकृते गृहाण' इत्येवं श्रुत्वा तेन श्रेष्ठिसुनुना एक पवाञ्जली 6
 रूपकाणां जगृहे । निधिरपि तदैवाद्दृश्यतामगमच्च । तद्धनं निवृद्धं चानेन स्तब्धनिक्षिप्तद्वितीय
 घाससः प्रान्ते ।

0 § २७) ततो यणियुक्तमेन चिन्तितम् । 'अहो, चापल्यं दैवस्य । 9

पूर्वं दत्तो निधिर्देव कथं पश्चाद्दत्तः कथम् । तव वृथा परिघातं सर्वथा ते गतिश्चला ॥ २९८

तथाप्येतावतापि विलेन द्रवियणस्य सप्तकोटीरर्जयित्वात्समीयं प्रतिघातमवितथं करिष्ये यदि दैवं स्वयं
 12 माध्यस्थ्यवृत्तिमङ्गीकरिष्यते ।' इति चिन्तयन् परितुष्टमनास्तस्यामेव नगर्यां विपणिमागं कमपि वणिजं 12
 परिणतवयसं मार्दवादिगुणोपेतं स्वभावतो ऽपि सुसीलमद्राक्षीत् । तं च निरीक्ष्य चिन्तितमनेन । 'अहो,
 15 रमणीयतामङ्गतिर्ज्यायान् वणिक्पुङ्गवो ऽयं दृश्यते, ततो ऽमुष्य पादपतनं न्याय्यम्' इति ध्यात्वा तं 15
 तदा च तस्मिन्नगरे कस्मिन्नपि महोत्सवे प्रवृत्ते तस्य श्रेष्ठिनो हृष्टे प्रत्यासन्नप्राप्तीणजतो ऽतीवसमुत्सक-
 चेताः समस्तपण्यग्रहणार्थमन्येति, तं च श्रेष्ठिनं जराजर्जरिततनुं पण्यानि दातुमक्षममवगम्य सागरदत्तः

18 प्रोवाच 'तात, त्वं विपणिमध्यतः क्रयाणकान्यानीय मम समर्पय यथैतानि तोलयित्वा युक्तयासौ जनाय 18
 ददामि' इत्युक्त्वा दातुं प्रवृत्तः । तत एवः 'क्षिप्रं ददाति' इत्यवगत्य सर्वो ऽपि जनस्तदापणमायातयन् ।
 तेन तत्क्षणमात्रेणापि पण्यान्यर्पयित्वा समग्रो ऽपि जनः प्रेषितः । क्रयाणकैर्विक्रितैर्महत्सर्वलाभे श्रेष्ठिना

21 चिन्तितम् । 'यदयं को ऽपि महाकुलसंभवः पुण्यवान् दारको यद्ययं मम निलयमलङ्करोति तदतीव सुन्दरं 21
 भवति' इति चिन्तयता जल्पितम् । 'भो वत्स, त्वं कुतः स्वानादागतो ऽसि । तेनोक्तम् । 'तात, चम्पा-
 पुरितः ।' श्रेष्ठिना जगदे । 'वत्स, त्वया मम गृहमलङ्करणीयम् ।' स सागरदत्तः श्रेष्ठिना समं निकेत-

24 मुपागतः । प्रीत्या स्वपुत्रवद्वीरीरकशिपुक्रियया संमानितः । कियद्दिनानन्तरं तेन प्रवपसा तद्रूपगुण- 24
 धामरञ्चितचेतसामिनयोद्भिन्नयौवनानिर्मलमुखमृगाङ्गकान्तिकलापकलिता विकस्वरकुवलयदलदीर्घ-
 लोचना कुसुमदाणप्रणयिनीनिभा कनी सागरदत्ताय प्रदत्ता, परं तेन तत्परिणयने न मानितम् ।

27 तेनोक्तम् । 'तात, किञ्चिद्वच्यमस्ति । केनापि हेतुना स्ववेश्मतो नि-सृतो ऽसि, यदि तत्कार्यं प्रमाण- 27
 कोटिमप्याकूटं ततो यद् यूयं भणियथ तदवश्यं करिष्ये । यदि तत्र निष्पन्नं ततो मम केवलं ज्वलन
 एव शरणमतो ऽसिन्नये सांप्रतं तात, प्रतिबन्धं मा कार्षीः ।' श्रेष्ठिना निगदितम् । 'एवं व्यवस्थिते मया

30 भवतः किं कर्तव्यम् ।' तेनोदितम् । 'यदि त्वं मम सत्य एव तातस्तदा मदनैन क्रयाणकं परतीरयोग्यं 30
 गृहाण भाटकेन यानपात्रं च । मया परतीरं गन्तव्यम् ।' श्रेष्ठिना जल्पितम् । 'एवं भवतु' इति तद्दिनादेव
 श्रेष्ठिना पुरोभूय प्रतिपादितम् । सागरो ऽगण्यपण्ये संगृह्य निमित्तविद्वत् मुहूर्ते समुद्रदेवतामभ्यर्च्य

33 तपश्चरणगुरुं गुरुं प्रणियत्सार्हातमर्हणां श्रुत्वा तं वणिजमभिवाद्यापृच्छय च स्मृतपञ्चपरमैष्ठिनमस्कारः 33
 प्रवहणमारूढः, पूरितः सितपटः, लम्बो ऽनुकूलः पवनः, ततो नदीशमुल्लस्य क्रमेण यानपात्रं ययत्-
 र्हीपमयाप । तत्र क्रयविशेषेण समर्जितसप्तकोटिः सागरदत्तस्तुष्टमना ध्यावृत्य स्वदेशं प्रति प्रचलितः ।

36 § २८) अथो तद्दोहित्वं सागरान्तः कर्मपरिणत्या संजाताकालकञ्जलक्ष्यामलसजलजलद्वाङ्घकार- 36
 च्छादितःशोभतलाद्दृश्यमाननक्षत्रतया नियानकैरपथमेरितं कस्यापि निरेदोन्तके आस्फाल्य कामिनी-
 निवेदितरहस्यमिव त्वरितं प्रपुस्फोट । तत्र च निस्थिते ऽपि जने विपन्ने केवलं सागरदत्तः प्राप्तफलकः

39 कथमपि तुह्यतरुमालाभिः प्रेर्यमाणः पञ्चनिरहोरात्रैश्चन्द्रद्वीपमवाप्य मून्छानिमिलितलोचनस्तीर 39
 पाद्पाधोभागे क्षणमेकं पवनस्पृश्लब्धचेतनस्तृपातलितचेतोवृत्तिः क्षुधातः सर्वत्र परिस्रभ्य कचन
 प्रदेदो नालिकेरनारुमालातुलिकृपनसदाडिमीप्रमुखद्रुमफलेः शृतम्राणाधारश्चन्दनलयलीलयङ्गलतागृहं

1) P प्रचार पुत्र 3) On शब्दवार B has a marginal gloss like this - भूमिगनिधाननविधि 7) P B

रूपकता 10) B सत् for हव 12) B पद्यशक्ति. 13) P तेन विहितं for चिन्तितमनेन 21) O दारकोऽपि दयदं

24) B has a marginal gloss बुद्धीर शयनासने वसिष्ठमौनचच्छादो 27) O तान् वलिभ्रितव्यमस्ति [पदार्थं] 29) B

has a marginal gloss प्रतिवर्षं भागदं 33) P नन्दं पण्यं 37) B निरेदंतेके 38) B सतिर्तं पुस्तो 40) B 'स्वल्प-

शरद्वि' 41) B has a marginal gloss on एवमेव thus शतानिवे

1 धीक्ष्य संजातचित्तकौतुकस्तमुद्देशं यावदाजगाम तावत्सहसा कस्यापि स्वर इव श्रवणातिथिवं भेजे । 1
 तमाकर्ण्य चिन्तितमनेन । 'अत्र तावत्पूर्वं मनुष्यप्रचारे ऽपि न कथं बालाया इव शब्दः । अहो, अहमपि
 3 कुत्र प्राप्नो ऽस्मि यत्र कथास्वपि श्रूयते यत् स्वप्ने ऽपि न दृश्यते तदैव दैवेन वक्ष्यते' इति चिन्तयता 3
 यावन्निरूपितं तावत्तद्वलीतरुनिकुम्भान्तरे रक्ताशोकतरुतले ऽसामान्यरूपातिशया गुणग्रामाभिरामा
 काचिदप्रत्यक्षा वनदेवतेव चनिता दत्तकण्ठपाशा दृष्टा । ततस्तया प्रजल्पितम् । 'श्रूयतां वनदेव्याः, परस्मि-
 6 न्नपि जन्मान्तरे ममेदंशं मा भूयात्' इति भणन्त्या तयात्मोद्भवन्धे । अत्रान्तरे तेन कण्ठपाशाशरणेन सहसा- 6
 गत्य तस्याः पाशच्छिच्छिद्ये, पतिता सा धरायां बालुनाभ्यासिता च । चन्दनकिशलयरसेन विलिप्ते
 वक्षःस्थलम् । तया लब्धसंज्ञया सागरदत्तो दृष्टो । तं धीक्ष्य ससाध्वसहृदया स्ववासः संवरीतुमारमे ।
 9 तेन भणितः । 9

'पुष्पवाणप्रिया किं त्वं वनलक्ष्मीः किमत्र वा । किमात्मारोपितो दुःखे निवेद्य हृशोदरि ॥' २९९

उवाच सा 'उत्तिर्नैव नास्मि लक्ष्मीर्येनस्य च । समारुर्णय मद्दुःखं त्वमेकाप्रमनाः पुनः ॥ ३००

12 § २९) अस्ति दक्षिणमकराकरतीरे जयतुङ्गा नाम नगरी । तत्रोच्चुङ्गश्रिया वैद्यमण इव वैद्यमणः 12
 श्रेयी । तस्याहं दुहिताल्यन्तप्राणप्रिया । अन्यद्वादिबसे स्वभवनकुट्टिमतले शय्यायां प्रसुप्तानेकशकुनिभ्या-
 पदकलकलरवेण विबुद्धा यावच्चिन्तयामि तावदनन्तपादपशतदलावलिनिरुद्धतरणिकिरणजालं कान्ता-
 15 मेव पश्यामि । तच्च धीक्ष्य भयावेशकम्पिततनुलता विलपितुं प्रवृत्ता । 15

भविष्यामि कथं तात निराशा हा त्वयोच्चिता । इदानीं कान्ते भीमे शरणं भावि कुच मे ॥ ३०१

अत्रान्तरे 'तव शरणमस्मि' इति जल्पन् दिव्यरूपधारी को ऽपि पुमान् लतानिकेतनतः समुत्स्रव्यौ ।

18 तमालीम्य द्विगुणतरं समुपजातक्षोभा रोदितुमारमे, स च मत्समीपमुपागत्य वक्तुं प्रवर्तत । 18

'मुञ्च माश्रूष्यि तन्वाङ्गि न करोमि तवावमम् । त्वद्रूपक्षितचिन्तेनापहृतासि मयाधुना ॥ ३०२

याला जगद् सा 'कस्तवं केन ते कथितासि च ।' तत्रिशम्य ततो ऽवोचन्नरः 'शृणु शुभानने ॥ ३०३

21 § ३०) अस्ति वैताड्यपर्वतः । तच्छिखरनिवासिना मया विद्याधरेण महाबल्यता त्रिदशवनिता- 21
 नामपि मानसे क्षोभकारिणा निखिलमपि क्षोभीतलं कलयतोपरितनकुट्टिमतले तल्लिने प्रसुता तलिनोदरी
 त्रिभुवनधिकशालिनी इतिकृत्वा भवती मम मनसि प्रवेशं चक्रे ।

24 प्रेमोलुप्तसि कस्यापि क्षापि दैवघशास्तथा । विनेतुं शक्यते यत्र विलसं वज्रलेपवत् ॥ ३०४ 24

ततो 'नापरो ऽत्रोपायो ऽस्ति' इति विचिन्त्याहं सुतां त्वामपहृत्य निजगुह्यद्विहो निजनगरं न

गतः, किञ्चन द्वीपे विजने समगतो ऽस्मि, अतो मया सह भोगान् भुङ्क्ष्व, दुःखं मा धेहि ।' अतो मया

27 चिन्तितम् । 'तावद्दहं कन्या न कस्यापि दत्ता, अन्येनापि घण्टिजा परिणेतव्या, ततो चरमयं सुन्दराहृति- 27
 विद्याधरः त्रिजगतीयुक्तिजन्मबल्लभः श्रेहमोहितमला रुद्रि मन्त्रग्रहं करोति तद् मया किं न लब्धम्'

इति चिन्तयन्त्या मयोक्तम् । 'अहं त्वया न कान्ते आनीता यत्तुभ्यं रोचते तत्समाचरेः ।' ततः सहर्ष-

30 संभूतचेताः सभज्ञायत । अत्रान्तरे कर्षितकरालकरवालभैरवो विद्याधर एकः 'रे रे अनार्य, कुत्र प्रजसि' 30
 इति जल्पन् प्रहृतुंमायातयान् । ततो मे दयितः समाकृष्टरिष्टी 'रे रे दृष्ट, मत्कलत्रापहारं कर्ता' इति

यदन् तेन समं योद्धुमारमे । ततस्तौ युध्यमानौ निशितासिघातैः परस्परं लूनशीर्षो क्षितौ निपतितौ

33 विलोक्य महदुःखाक्षितचित्ता विलपितुं प्रवृत्ता । 33

'हा सौभाग्यनिधे नाथ रूपश्रीजितमन्मथ । मामेककां परित्यज्य वने कुत्र गतो भवान् ॥ ३०५

शुहादानीय मुक्त्वाय मामेकां काननान्तरे । जीवेश मा व्रज काण्ठधवा नय निरेतने ॥' ३०६

36 § ३१) तत एवं विलय्य मरणहताध्यवसायया मया 'यया भूयो भवदुःखानां पदं न भवामि' 36
 इति चिन्तयन्त्या लताविदमनि लतापार्श्वे विरचय्य स्वं च शोचन्ती स्त्रीजन्म गर्हमाणा कुलदेवी संसर्ग

मातापितरौ प्रणम्य चात्मा वदन्धे । अतो न जाने किं वृत्तम्, केवलं भवान् वीज्यमानो दृष्टः । 'कुतस्त्वयं

39 कुशल्याः, कथमत्र दुर्गमे द्वीपे ।' ततः सागरदत्तः स्ववृत्तान्तं प्रतिगारोहणार्थं यानपात्रविघटनान्तं निवे- 39
 दयामास । ततस्तयोक्तम् । 'पूर्वविधे विषमे कार्ये संप्रति त्वया किं करणीयम् ।' सागरदत्तेनोक्तम् ।

'सत्वरुपाः प्राणान्ते ऽपि न प्रतिघामहं विदधति ।' तया जल्पितम् । 'दैवयत्ते प्रतिगानिर्वाहे न किमपि

42 भद्रं, तव दूषणम्, तर्कि त्वया संप्रति विधेयम् ।' स भूयो ऽप्युवाच 'भयैवं समुद्रान्तर्ध्रमत एकदश 42

3) D तदेव for तदैव 5) P B om वनिता 6) P भगवता 7) P वल्लि for विलिप्ते 12) P B 'नरयतीरे, न नारी
 कुट्टुगधिया 13) D प्रसुता । अनेक 17) P om इति, D दिव्यधारी, P B om, पुमान् 22) P प्रसुता । महिनोदरी D प्रसुता-
 महिनोदरी 26) P B द्वीपे निविने 40) D om तया

- 1 मासाः संज्ञाताः । संप्रत्येय द्वादशो मासः प्रवृत्तः । अनेनैकेन मासेन कथमहं सप्तकोटीः समुपार्जयामि ।
 2 अथो समुपार्जिता अपि सप्तकोटीः कथं गृहं नेष्यामि । तेनाहं सुन्दरि, भ्रष्टप्रतिज्ञो ऽमयम् । न मम भ्रष्ट-
 3 प्रतिज्ञस्य जीवितुं युक्तम् । ततो ज्वलनं प्रविशामि । [तयोचे ।] 'यद्येवं प्रतिज्ञामग्रे भवान् हुताग्नेः
 4 प्रविशति तत्राहमपि भर्तृविपुक्ता त्वमिह रुद्रानुं साधयिष्ये, अतो ऽन्वेषतां कृतो ऽपि पावकः ।' तेन
 5 भणितम् । 'भद्रे, न युक्तमेतत्तव । [ततस्तथापि भणितम् ।] मया किमत्र वने कर्तव्यम्' इति । ततस्तेन
 6 चित्वां विरच्यदारणिकाग्राध्रिर्मायं ज्वलनः प्रज्वालितः । ततस्तेनोक्तम् । 'भो लोकपालाः श्रूयतां, मम
 7 प्रतिज्ञा संवत्सरेणापि न पूर्णा, इति भ्रष्टप्रतिज्ञस्य मम ज्वलनः शरणमिति ज्वलनं विशामि' इति याव-
 8 द्दित्वां गद्येपयति तावद्विता शतपत्रतां प्राप । ततो [सागरः] दत्तः कौतुकाक्षितद्वयो ध्यचिन्तयदिति ।
 9 'किमन्यजननं किं वा स्वप्नः किं मनसो भ्रमः । किमिन्द्रजालं यद्यित्वा जगाम शतपत्रताम् ॥' ३०७
 10 अत्रान्तरे पञ्चरागघटितं व्योममण्डले । मुक्तावचूलप्रालम्बं विमानं समुपस्थितम् ॥ ३०८
 11 चारुकाञ्चनकोटीरघरस्तन सुष्ठु स्फुटन् । तेजसा भ्रूयसा चञ्चदखण्डश्रुतिकण्डलः ॥ ३०९
 12 ईपदास्यहास्यविकस्त्राघरतया दशानस्फुरतिररणघोरणिसमुद्गीपितदिगहनाननेन तेनोक्तम् । 'अहो
 13 सागरदत्त, किं त्वया पामरजननिपेयितो विबुधनिन्दितः स्वधः प्रारब्धः । यतः,
 14 प्राणेश दुःखसंतप्ता वनिता साहसश्रिता । तनोति तदरं भद्रं सांप्रतं सांप्रतं न ते ॥ ३१०
 15 एतच्च कथं विस्मृतम्, यस्य सौधर्मविमाने ऽस्माभिः सममुत्पन्नः । तत्र तावत्त्वया कर्कतनेन्द्रनील-
 16 पञ्चरागराशयः प्रमुक्ता, अतः किमेताभिः सप्तधनकोटीभिः ।
 17 तत्त्वं गृह्णाण सभ्यकत्वं निशामुक्तिनिवर्तनम् । महाव्रतानि पञ्चैव ता एताः सप्त कोटयः ॥ ३११
 18 § ३२.) अथ द्रव्यामिलापी भवांस्तदा त्रिगुणाः सप्तकोटीः स्वीकृत्य । मम विमानमारोह यथा
 19 त्यामहाय निलयं नयामि ।' एतदाकर्ण्य देवर्षिर्धीक्षमाणस्य तस्य सभ्यगृहापोहं कुर्यतः पूर्वजातिस्मृति-
 20 कल्पेदे । इतं च यथा 'अहं स पञ्चप्रभश्च्युत्यान समुत्पन्नः । एष पुनः पञ्चकसरामिद्यानो ऽनिमेयः ।
 21 तत्र मया पूर्वजन्मनि भणित आसीत्, यथा 'त्वयासि श्रीमतो जिनेश्वरस्य शासने संबोधः' तस्मिन्त-
 22 नेनामुतो मृत्युतो रक्षितो ऽसि । अहो दृढप्रतिज्ञः, अहो परोपकारी, अहो ज्ञेहपरः, अहो मित्र-
 23 धात्सल्यम् । यतः,
 24 मानुष्ये जीवितं सारं ततो ऽपि प्रेम सुन्दरम् । उपकारः परं प्रेमिण तत्रैवावसरो वरः ॥' ३१२
 25 इति चिन्तयतानेन सुष्ठु प्रणतः । तेन भणितम् । 'सुष्ठु स्मृतस्त्वया पूर्वभवः ।' सागरदत्तेनोक्तम् ।
 26 'अहो, त्वया परिश्रतः संसारपतनात् । तावत्त्वया वरेण्यं कृतम् । समादिश किं कर्तव्यम्' इति । सुरेण
 27 जल्पितम् । 'अद्यापि ते चारित्राघरणीयं कर्म समस्ति, तद्भोगान् मुक्त्वा सप्तदशमेदभिन्नः संयमो
 28 विधेयः' इति । ततस्तेनासि विमाने समरोपितः । गृहीता च मया सा सप्तं याला । क्षणेनैव जयधीनयरी
 29 प्रातः । तत्र जीर्णध्रेष्टिवेश्मनि समवतीर्ण्येन मया सा कन्या श्रेष्ठिसुता च परिणिन्ये । ततो विमानारूढ-
 30 धम्पार्युर्मगमम् । वन्दितो महाभक्त्या गुरुजनः । ततो देवेनोक्तम् । 'भद्र, तव दशवर्षसहस्राण्ययुः,
 31 ततस्त्रिणि गतानि, पञ्च सहस्राणि भोगान् भुङ्क्ष्विति, सहस्रद्वयं धामण्यं पालनीयम्' इत्युक्तवैकविंशति-
 32 धनकोटीस्तद्दशाक्षणे ऽभिवृष्ट्य शतः स सुष्ठु । सो ऽथ चिरविरहद्विधां पूर्वप्रियां संभाव्य तामिन्द्रमो-
 33 ह्निभिः सह श्रीडां रचयन् प्रणयिजनं मानयन् क्रमेण निर्बिण्णकामभोगो ऽवगतपरमार्थः स्मृतपूर्वभव-
 34 देववास्यः क्षीणभोगकलकर्मो वैराग्यमार्गमुपगतः । ततश्चैत्येष्याहिकां निर्माय कृतकृत्यः पुण्यवतां
 35 स्वविद्याणामन्तिके ऽन्तेयाती जातः । भोः कुबलयचन्द्र, सो ऽहं सागरदत्तः । तत्र चाधीतसर्वशास्त्रस्य
 36 गृहीतद्विधिधारास्त्राङ्गीर्यैकैकान्तिकविहारप्रतिमस्य ममावधिज्ञानं प्रादुरभूत् । 'अथो यावद्रत्नप्रभायाः
 37 सव्यस्तारान् ऊर्जुं यावत्सौधर्मविमानचुलिकां तिर्यग् मानुषोत्तरशिखरम्' एतत्प्राणे [अवधौ] जाते
 38 मया 'लोमदेवप्रममदेवो' इति निजं प्राच्यं भवद्वयं दृष्टो । एतद्विलोक्य चिन्तितं मया । 'अहो, ये
 39 पुनस्तत्र चत्वारस्ते कथं संप्रति' इति चिन्तयन् यावदुपयुक्तो ऽसि तावच्चान् दृष्टवान् तथा यक्षण्डसोमः । 30

2) P ओषोपात्तिरसप्तकोटी 3) P ओषोपात्तिरसप्तकोटी 3) P P om. [तयोचे] 4) P भर्तृवपुक्ता
 5) P P om. [तस्मिन्तयसि भणितम्] 6) P चित्वा P चित्वा, P वाङ्मानीयं P वाङ्मानीयं, P प्रज्वालितः । तेनोक्तं, P om.
 सप्तकोटीनाम् 7) P संवत्सरेणापि न पूर्णादत्त । कौतुकाक्षित etc' obviously P has missed some portion between पूर्णा
 and दत्त. Originally P also read like it, but by an additional line it is made to read thus संवत्सरेणापि न
 पूर्णा इति भ्रष्टप्रतिज्ञस्य मम ज्वलनः शरणमिति ज्वलनं विशामीति यावद्विता शतपत्रतां प्राप ततो दत्तः कौतुकाक्षित
 etc. O reads thus संवत्सरेणापि न पूर्णा तेन समन्वितं सप्तकोटीप्राणं प्राणान् सप्तप्रसि' इति यावत्प्राणान्मुञ्चति [तावत्ता वित्ता
 पञ्चरागमयं जातः । तं इह सागरः] दत्तः कौतुकाक्षित etc 10) P एतत्कर्म 16) P om अतः, P कोटिभिः 18) P P
 विद्यामनसः 20) P P भानोनिभियः 21) P ततः साता 22) P इवप्रतीक्षा 36) P सर्वशास्त्रगृहीत 37) O adds
 [अवधौ] before जाते

1 स स्वर्गे पद्मचन्द्रस्तत्कृत्या विन्ध्यादृष्यां कण्ठीरवः । पुनर्मानमदो ऽपि विपद्य पद्मसारः स्वर्गां, ततो 1
 ५योध्यापुर्यां भूपतेर्दंडवर्मणः सूनुः कुवलयचन्द्र इति । तथा मायादिव्यकृत्या त्रिविधे पद्मवराभिर्यो
 3 ऽनित्येपो भूत्वा दक्षिणस्यां दिशि विजयाभिधायां पुर्यां मूधतथीमहा(विजय)सेनस्य दुहिता कुवलयमाला ।
 एतत्परिहाय मया चिन्वितम् । 'तदा तपस्विभवे मम संभ्रुपमेतैर्भणितमासीत्' यथा 'यत्र तत्रोत्पन्ना-
 6 खिदशः समागत्य मां प्रति स्तुतिमातवान ।

'समुत्पन्नावधिज्ञान क्षातजन्तुमद्यान्तर । जय त्वं धमनाधीश घर्माचार्यस्त्वमेव मे ॥' ३१३
 § ३३) तदाकर्ण्य तं निरीक्ष्य च मया जलितम् । 'भद्र, कथय किं कियताम् ।' ततो जलितं
 9 नाकिना । 'भगवन्, पूर्वं मया प्रतिपन्नमिति, यथा सम्यक्त्वदानेन पद्मसारपद्मवरपद्मचन्द्रजीवा मनु-
 9 प्राहाः । एते शुद्धौ सिन्ध्यादृष्टिकुलजन्मनामौ, एकः सिंहाद्य । तथेते ऽतिदुर्लभे धीजितेन्द्रनिगमे
 प्रतिबोधनीयाः । ततः समागच्छ यथा गच्छावस्तस्यामयोध्यापुर्यां कुमारं कुवलयचन्द्रं प्रतिबोधयावः ।'
 12 मयादिष्टम् । 'न त्वयोपायः सुन्दरः समुपदिष्टः ।

यतः सुखनिमग्नामां रतिधर्मं न जायते । नीहजामौपधे न स्यादादरस्य लपो ऽपि हि ॥ ३१४
 तत्तस्य कुमारस्य राज्यदिग्धावितस्य पितृमातृप्रादुर्भागीनीस्वजनवयस्यादिभ्यो ऽनतिदूरीकृतस्य च
 15 कुतो योधावसरः । यदुक्तम् ।
 "जननीजनकभ्रातृवियोगेनातिदुःखिताः । यावन्न देहिनस्तापकर्मकर्म न तन्वते ॥" ३१५
 कुमारानवनाय त्वं भद्र गच्छाधुना त्वहम् । चण्डसीमो हरियत्र तत्र गच्छामि कानने ॥ ३१६

18 § ३४) तत्रैकान्ते कुमारः पितृधान्धववियोगकलितः सुखं सम्यक्त्वं ग्रहीष्यते' तदुक्तवाहमिहा 18
 गतः । पद्मकेसरः संगतो ऽयोध्यायाम् । तत्र च तदक्षणनिर्गतस्त्वभ्रारुडो चाटकेलितो दृष्टः पद्म-
 केसरेण । स तुरङ्गं प्रविष्टः । त्वां गृहीत्वा तुरग उत्पतितः । त्वया च तुरगः प्रहतः । पद्मकेसरेण च
 21 मायया मृतो दर्शितो न पुनर्मृतश्च, कैवल्यं तयाशामहः कृतः । ततः कुमार, सम्यक्त्वलाभार्थमनेना-21
 भ्येनाक्षिप्य त्वमानायितः । एतानि तानि रत्नरूपाणि विलोक्येति । ततः कुवलयचन्द्रः स्वं प्राच्यरूपं
 तथा कुवलयमालायाश्चापरेषामपि पूर्वजन्मस्मृतिनिमित्तानि तान्प्रपश्यत् । उपपन्नं च तद्दर्शनेन कुमा-
 24 रस्य सिंहाद्य च ज्ञातिसरणम् । मुनिना समादिष्टम् । 'कुमार, ततस्त्वं विचारय । 'जसारः संसारः, 24
 तीक्ष्णा नरकवधा, दुर्लभः धीजिनप्रणीतो धर्मः, दुष्प्रतिपालयः संयमभारः, यन्घनसदृशः सदन-
 निरासः, निविदनिगदभाषा दाराः, महाभयमज्ञानम्, न सुलभा घर्माचार्याः, महाभाग्यलभ्यं मनुष्य-
 27 जन्म' इत्येवं च विहाय 'सम्यक्त्वं गृह्णान्, द्वादशमताम्यङ्गीकुरु, परिहर पापस्वानानि ।' इदमात्मना 27
 पूर्वजन्मवृत्तमथाभ्यापहति च निशम्य भक्तिभक्षणतोत्तमाद्गः कुवलयचन्द्रो यच्छं प्रवृत्तः । 'महो, मनु-
 शुद्धौ भगवता सम्यक्त्वदानप्रसादेनेति तावन्मम द्दस्य जिनराजटीशानुग्रहम् ।' मुनिना प्रोक्तम् ।
 30 'त्वमुत्सुकमना मा भव, तथायापि भोगिकलं कर्म समाप्ति, अतः प्रयज्या न प्राया । सांप्रत पुनर्द्वादशविधं 30
 धावकधर्मं प्रतिपालय ।' एतदाकर्ण्य कुमारेणोक्तम् । 'भगवन् श्रूयताम्, अतः परं धीजिनात् साधुंश्च
 विना नान्यं नमामि, धावधर्मं च पालयिष्ये ।' भगवता भणितं 'भयतु' इति । ततो मुनिना पुनरप्युक्तम् ।
 33 'भो मृगपञ्च, त्वया पूर्वजन्मवृत्तं श्रुतम् । ययमपि तद्वचः संसर्गं समागतः । तावद्द्वीकृत्य सम्यक्त्वम् । 33
 गृह्णान् देशधिरतिम् । मुञ्च तिलिञ्जित्वम् । परिहर प्राणियधम् । त्यज सवेगा क्रोधम् । अनेन दुष्टात्मना
 क्रोधेनावस्वामिमाभुपनीतो ऽसि ।' इदं वचो निशम्य मृगाधिपः सर्पाङ्गरेमाश्रितश्रद्धीपलाद्गः समुत्थाय
 36 मुनिं प्रणम्य प्रत्यागच्छानं यथाचे । भगवता ध्यानेनादिष्टम् । 'कुमार, एष केसरीदं जयति, यथा ममान्दानं 36
 वेदि, यदस्माकमपुण्यघतां नास्ति प्राप्तुकारारः । सदैव धर्मं मांसाग्निनः, अतो मम न धेष्टं जीवितम् ।'
 ततो मुनिना तस्य प्रपन्नप्रतिबोधस्य निष्काराग्नशानप्रदायि । स च तद्दर्शित्व प्रसस्वानरजन्तुजातविरहिते
 39 स्वदिग्दे संसारात्तातां चिन्तयन् पञ्चमस्वारपचायणः परित्यज्य स्वजातिदुःखाल्पमुपाविदात् ।' 39

2) न नदीको इति पुनः, 3) विन्देनिमित्तो 3) P B इति जयनिर्वा, P B अयत्केस 11) न 'पदेना-1 गुर्व
 14) न गायोत्पदिभ्य इति म (this is a correction on the original reading something like the one ad-
 in the text), B 'भो दुर्लभम् 17) न प्रकृतमि 18) न तुङ्गमद्विहाय दक्षिण भयान्तेषु मय 19) P
 om. मंनोतेतेनयन्, मंनो 2) I think space, P B कर्णरेनेन दर्शितो न पुनर्मृतश्च देहिनस्तापकर्मकर्मः 26) न
 मित 2) (य निरि 27) न इतपञ्च 35) न एत मय मांसाग्नि 27) न मय मांसाग्नि

1 कुमारैकोकम् । 'भगवन्, सा कुबलयमाला कथं योष्या ।' भगवतादिष्टम् । 'सापि तत्र विजयपुष्पां¹
 चारणध्रमणकथानकेन स्मृतपूर्वं जन्मवृत्तान्ता गाथाचतुर्थपादं राजद्वारे सर्वजनदृष्टं करिष्यति । तत्र गत्वा
 3 गाथापूरणतस्त्वमेव तां परिणेष्यसि । सा पुनस्तव महादेवी भविष्यति । ततस्तत्कुक्षिभूरेष पञ्चकेसर-³
 ह्निदशः प्रथमः पुत्रो भाषीति । तदरमपाचीमभिगम्य कुबलयमालां प्रयोष्य' इति निवेद्य सद्यः श्रमणेश्वरः
 सत्सार । सुपूर्वापि 'अहं संशोष्यस्वया' इत्युक्त्वा गगने समुत्पपात् । कुमारः 'भगवतादिष्टं कर्तव्यम्'
 6 इति चिन्तयन् दक्षिणाभिमुखं चलितः पञ्चास्यं विलोक्य चिन्तयामासेति । 'यदयं साधर्मिको ऽयथा⁶
 पूर्वसंगतः स्निग्धबन्धुरेकगुरदीक्षितध्यानशनी च, अतो मयायमुपचर्यः । यद्यस्य कायपरिष्ठाणं न करिष्ये
 तदायं केनापि व्याघ्रेण शरैर्निहतो रौद्रध्यानवशमानसः श्वश्रुतिर्बहुदुःखभाजनं भाषी' इति विचार्य
 9 भय्यरीत्या स्तेन प्रतिजागरितो भणितश्चेति ।⁹

'जनौ जनौ मृगेन्द्र त्वमयोधिर्बहुधा मृतः । तथा स्रियस्वेति यथा भूयः स्यात् मृत्तिलय ॥' ३१७

§ ३५) एवं धर्मकथां श्रुत्वा तृतीयदिने हर्यक्षः क्षुधाक्षामकुक्षिर्नमस्कारपरायणः समाधिना मृत्वा

12 सौधर्मे द्विसागरोपमायुःस्थितिः सुमनाः समुदपद्यत । ततः केसरिशरीररसंस्कारमाघाय कुमारः कुब-¹²
 लयचन्द्रो दक्षिणाभिमुखमवालीत् । ततश्च

निरिनिर्क्षरद्धारकारैवांचालितदिगन्तरम् । त्रिपत्रं सप्तपत्राढ्यं नवबाणद्वयचक्रम् ॥ ३१८

15 शाखित्सुरस्फुरदन्धलसङ्करमविभ्रमम् । स्थाने स्थाने श्रूयमाणकेकिर्त्तकारनिम्बनम् ॥ ३१९¹⁵
 दारुणश्वापद्मातसंकुलं केतनं धनम् । कुमारः क्रमयन् प्राप विन्ध्यपर्वतकाननम् ॥ ३२०

त्रिनिर्विशेषकम् ॥

18 तदा तत्र नखंपचवाल्कानिषहे ऽत्रलद्वहलदाधानलनिर्गच्छद्वूमध्यामलितककुम्भण्डले सर्वतः शुभ्यमाण-¹⁸
 शाखिनि वात्यावियद्विपतितरजःसंघे च प्रचण्डमार्तण्डकिरणदण्डसंशोपितक्षितितले भीष्मप्रीत्यमरे
 उद्ग्रहणसंगुष्यद्रलतालुकः कुमारः सलिलावलोक्तनाय कंचिद्भागं यन्नाम ।

21 ततस्तदन्तर्वेत्तुधापोषिद्भाले विशेषकः । मृत्युत्रिदशसुन्दर्या भुवि ध्रस्तं तु कुण्डलम् ॥ ३२१²¹
 मन्त्रानामन्त्रानि हरिनामिन्द्राचिन्ता । मानानामन्त्रिणन्त्रिकामाह्वयमाना ॥ ३२२

३

24 ३२४ 24

चतुर्भिः फलापकम् ॥

तमालोभयोच्छ्रुतिसमिध हृदयेन, प्रत्यागतमिष बुद्ध्या सर्वथा प्राप्तमनोरथ इय कुमारः समभूत् ।

27 तत्तीरस्थितेन कुमारेण चिन्तितम् । 'आयुर्वेदशास्त्रमध्ये मया श्रुतमासीत्, यत्किञ्च दुस्सहभुनृपापरि-²⁷
 ध्रमभागिनापि देहिना तत्क्षणं पयो न पेयमिति । यस्मादेते सत्तापि धातवः प्रकुप्यन्ति, वातपित्तश्लेष्मा-
 दयो दोगा उत्पद्यन्ते, अतो मम श्रान्तस्य सद्यः शरीरप्रक्षालनपानादिकं नैवोचितम्' इति विचिन्त्य तत्ती-

30 रतरोरेकस्य तले क्षणमेकं विश्रम्य ततः कुमारः सरःसलिलावगाहनं पयःपानं च विदधे । ततः पुष्प-³⁰
 फलसूहृद्बालुः सर्वतः परिभ्रमन् कस्मिन्नपि प्रदेशे लतानिकेतने ऽप्रतिष्ठां यक्षप्रतिष्ठां खाद्यन्निरूपयति
 तावत्तत्र यक्षशिरोदेशे सकलवैलोक्ययन्धोर्भगवतो ऽहंतो मूर्तिर्मुक्तामयी तल्लोचनगोचरमागता ।

33 कुमारस्तामालोक्य हर्षवशविकलहोचनः स्तुतिमातदान ।³³
 जय त्रिभुवनापीश जय निर्माय निर्मम । जय कारुण्यपायोधे जय श्रेयःश्रियोनिवे ॥ ३२५

§ ३६) ततः कुमारस्तां प्रतिष्ठां जलेन प्रक्षाल्याहिमदक्षिमरीचिचीचिपरिवचयेदालैः कमलैरभ्यर्च्य

36 प्रकिभृतस्वान्तः पर्यष्टीदिति ।³⁶

संसाराभुधिपापनीरलहरीमध्ये भृशं मज्जत

ख्याता स्थं भुयनेकभूषणमणे त्वं नापकस्त्वं गुरुः ।

39 किंचान्प्रजनकस्तयमेव जननी दीनत्वभाजौ मम³⁹

स्थं धनुस्तुधमिह त्वमेव शरणं त्वं जीवितं त्वं गतिः ॥ ३२६

अत्रान्तरे निर्मितानुलजलक्षोभा सरोवरोदरतः कापि कामिनी दिव्यरूपधारिणी निःसत्तार । तां

42 च दृष्ट्वा विगितते कुमारेण ।⁴²

14) P विपदिता 15) O काक for केकि 18) B कुरुदंडले 21) E दोक् for विशेषक, and B has a marginal gloss
 तस्य वनस्य मध्ये । भूतीमालिकक । 27) P B तु सहेतुगणुमापरिव्रनमाजिनानि 29) P पत्नारिक for पानादिकं 30) P पत्न,
 पाने च वैषाव blank space एह्याउ, B च विषाव मोरानिषये एह्याउ

- 1 'समुद्रनन्दिनी किं वा किं वा विद्याधरी वरा । किं वा सिद्धाङ्गना किं वा देव्यसौ व्यन्तरी किमु ॥ ३२७ -1
तां चानु कारकमलकलभुतकलकलशा दिव्यसरोजादिपूजापकरणपूर्णपटलिकाविहस्तहस्ता कुम्भिका
3 च निर्गता । ते च विलोक्य कुमारश्चिन्तयामास । 'ननु दिव्ये इमे, न शायते केन हेतुनात्रागते ।' ततो 3
यद्यत्र प्रदेशे स्थास्यामि तदेतयोर्ननस्ति महान् क्षोभो भविष्यति, अतो ऽस्यैव यस्स्य पृष्ठिभाने तिष्ठामि
क्षणमेकम् 'यद्यैते किं निमित्तमागते, किमत्र कुर्वते' इति परिखानाय तत्रक्षुष्ट्यावतिष्ठत् । ततः सा
6 मुद्गङ्गी भगवत्प्रतिमां सरोजैरर्चितां विलोक्य जल्पितयती । 'हे कुम्भिके, यदियमन्येनापि भगवतः -6
धीमदादिनायस्य प्रतिमा केनाप्यर्चिता, परमिति न ज्ञायते यद्येवेन मानुषेण वा ।' कुम्भिकयोक्तम् । 'अत्र
वने शबरैरभ्यर्चिता भविष्यति ।' तयोक्तम् । 'नहि नहि विलोक्य पदपद्धतिम्, यदस्यां चालुकाप्रति-
9 विग्रितायां पद्मशङ्खाङ्कुशादीनि लक्षणानि लक्ष्यन्ते, ततो मन्ये को ऽप्युत्तमः पुमान्' इति वदन्ती 9
सुदती पूर्वपूजाकमलान्युत्सायं भगवन्मूर्तिं कनककलशगन्धोदकेन संक्षाल्य विकचैरभोजैरभ्यर्च्य
स्तुतिमात्मन् ततो यक्षं संपूज्य गीतं गातुं प्रवृत्ता । तस्या गेयं लय-ताल-तान-श्रुति-स्वर-मूर्च्छना-
12 ग्रामसुररममेयगुणमाकर्ष्य कुम्भमनाः कुमारः 'अहो गीतम्, अहो गीतम्' इति वदन्नात्मानं प्रकटीचक्रे । 12
सा च मृगलौचना रूपगुणकलाकलापकलिताय कुमारायान्भुत्वयानं विदधे । कुमारेणापि 'साधर्मिक-
वत्सलत्वम्' इति चिन्तयता प्रथममेव सामिवन्दिता । तया साध्यसत्रपाभरोक्तम्पकम्पमानस्तनभरया
15 सविनयं भणितम् । 'दिव कस्तयम्, विद्याधरश्चकवतीं सुरो वा, कुतः समागतः, क यास्यसि' इति । अथ 15
भणितं कुमारेण । 'मनुष्यो ऽहं कार्यायी दक्षिणापथं प्रत्ययोष्यातश्चलितः । एष मम परमार्थः ।
पतसिन् [हि] महारण्ये का त्वं यक्षः क एष वै । पतस्य हेतुना केन शीघ्रं मूर्तिर्जिनेशितुः ॥ ३२८
18 पतश्चित्रं महश्चित्ते मम संमति वर्तते । कुरङ्गनयने तावदेतदाशु निवेद्य ॥' ३२९ 18
§ ३३) 'हे कुमार, श्रूयताम् ।
समस्तीह भुवि ख्याता पुरी स्वर्गपुरीनिभा । माकन्दी भूरिमाकन्दा सदादीनजनस्थितिः ॥ ३३०
21 अरिष्टशब्दो निम्बे स्यात् फलिर्यत्र विभीतके । पलंकयो गुग्गुलौ च जने नैव कदाचन ॥ ३३१ 21
तत्रास्ति यद्दत्ताभिधः सूचकण्ठः श्रोत्रियः । स च कृष्णाङ्गः कृशशरीरः खरस्पर्दाः प्रददयद्मनिजाढः
सदा दारिद्र्यमुद्राविद्रुतः । तस्य सावित्री प्राणप्रिया । तत्कुक्षिमवान्यपत्यानि त्रयोदश । तेषु चरमः
24 सोमनामा तनुजः । तस्मिन् जातमात्र एव संवत्सराणामधमा विदिका प्रविष्टा । तदनुभायेन द्वादश-24
घसरीमवृष्टिर्जायत ।
यद्यौषधो न जायन्ते न फलन्ति महीरुहः । निष्पद्यते न वा दानं नार्चयन्ति जना गुरुन् ॥ ३३२
27 अतो देवार्चनं नैव नैवातिथिषु सत्क्रिया । वितरन्ति न वा दानं नार्चयन्ति जना गुरुन् ॥ ३३३ 27
पक्षिषु महादुर्मिक्षे यक्षश्चकुटुम्बे लनस्तमपि क्षयमिदम् । केवलं स शत्रुः सोमः कश्चिदुग्रः
कथमपि फलेवशतः क्षुधाभारोपरतसमप्रयन्धुयगः कदाचिद्राजमार्गं विपणिश्रेणिपतितैर्घोम्यकर्णैः
30 कदाचिद्भोजनक्षणदक्षयलियिण्डेन महता कष्टेन महदुष्कालकान्तरं ध्यतीयाय । तदनन्तरं ग्रहगत्या 30
प्रजातां भाग्यवशतः प्रयुक्तं तोयं निपतितं, सर्वैश्च प्रमुदितानि जनमनांसि, सर्वत्रैवोत्सवः प्रवृत्तः ।
तस्मिन्हीदृशे सुभिक्षे प्रवृत्ते सोमवटोः षोडशवर्षदेगीयस्य दृष्टिः इति पदे पदे जनेन हस्यमानस्य
33 चेतसीदृशी चिन्ता संजाता । 33
'के ऽपि मर्त्यसहस्राणामुदरं भरयो नराः । प्राकृताहुष्टतादात्मं भरयो ऽपि न मादशाः ॥ ३३४
ताहतं सुहतं किञ्चिदैव पूर्वमेव मया । येन मे न भवत्येव दुस्व्यापस्या कदाचन ॥ ३३५
36 सर्वेदापि सुयेच्छा स्यादो कस्यामुप्य मानसे । न करोति परं किञ्चित् श्रेयो येन सुखी भवेत् ॥ ३३६ 36
§ ३८) तत्सर्वथैव घर्मायैकामपुत्रायैत्रपश्यान्वस्यासात्सराजानस्य जीवितव्यजनमेव भेषस्तरम्,
अथवा न युक्तमेतत्, यत आत्मनो यथ उचितो न ।
39 ये खलुत्वा इत्यमानाभ्यां गवेयुर्मयिनो भुवि । धेवास्तेषां यने घासो ऽध्वान्यपिपयान्तरे ॥ ३३७ 39

3) B 'दक्षिण' । अथ कदा किं कर्तव्यमिति यद् अथ प्रदेशे F has blank space for अनु दिव्ये etc. to लो 4) B पृष्ठिभानो
5) F की for शि. 13) B 'श्रीराय कुमारस्यानुत्पानं. 15) F has a gap shown by blank space for सविनय
etc. to दारिद्र्य [हि]. B 'अथमपि को कुमार भवान् कुतः कुत्र गीतमे वाहि । कुमरोऽप्य कान्तं समाप्तं कुचलयमालायां सार्वभद्रिदेव्या
जनी भद्रे महारण्ये 17) B वा for दे 21) B has a marginal gloss: श्रीरामो विदे वापठः । न तोकेऽपि दक्षयणयोगः ।
की कन्दा । किनीशुष्टम् । पक्षयो गुग्गुलुः । वनं नानं क्वपि विनययति दक्षराः । 22) B मितः कः भविष्यः । B मरुतान् अभ्यर्चि-
त्यम् (मन added on the margin). 26) C लुङ्गदेव शीतोऽपि but suggests an emendation that 'दिवसि दक्षयति'.

- 1 ततो विदेशगमनमेव समीचीनम् इति ध्यायन् सोमवट्टुर्माकन्द्रीपुरीतो निर्गत्य दक्षिणां दिशमा-
 धित्य चलिताः । क्रमेणानवरतप्रयागेन दृढमिक्षावृत्तिर्विन्ध्यगिरेर्महाटवीमाटिवान् । तत्र तदातिमहा-
 3 निदाये वृषाक्षुधार्तः प्रपन्नमार्गः सिंहद्वयाप्रदर्शनवेपमानमानसः कस्मिंश्चित्सरसि पयः पीत्वा वनफलान्य-
 भक्षयत् । तत्र तेन परिभ्रमता चन्दनैलाखबङ्गलतागृहे भगवतः प्रथमतीर्थनाथस्य प्रतिमां निरीक्ष्य चिन्ति-
 तम् । 'अहो, पुरापि माकन्द्रीपुर्यां मयेदंशी मूर्तिर्दृष्टा' इति विमृश्य तीर्थंरुतः सपर्यां विरचय्य पुरे
 6 वट्टुर्जलय । 'भगवन्, तव नामगोत्रगुणकलादिकं न जाने, किंतु मनसा त्वद्दर्शनेन भवच्चरणार्चनेन च
 यत्किंचिद्भवति तद्भवतु' इति प्रार्थ्य रम्योऽयं यत्नाभोगः, प्रधानः सरोवरोदेशः, कमनीयं लतागृहम्,
 फलिताः पादपाः, सौम्य एव देवः, मया च तदुत्सहदारिद्र्यापमानकलङ्कित्वात्मना विदेशमपि गत्वा
 9 पश्येप्येणैव भावयम् । काऽन्या गतिरसाहशानरुतपूर्वतपश्चरणानाम् । यतः,
 दूरं गतोऽपि नो मर्यास्त्यज्यते पूर्वकर्मभिः । रोहणाद्रौ प्रजेयद्वा दारिद्र्यं तत्तथैव च ॥ ३३८
 सर्वथापि नास्ति पूर्वविहितस्य नाशः । ततो वरमिहैव जले स्नानं कुर्यन्नेतान्येव जलकमलानि गृहीत्वा
 12 कम्पयन्तुं श्वेताविदोषमर्चयन् सुखेन वनतपस्वीव किं न तिष्ठामि' इति ध्यात्वा तत्रैव सोमस्तस्त्रिवान् । 12
 § ३१) एवं कालान्तरेण कृतभूरिकलाहारस्य तस्य निष्चिक्रया भगवन्मूर्तिं हृदि चिन्तयतः
 समाधिना मृतिर्भूय । ततो रत्नप्रभायाः प्रथमे योजनशते व्यन्तराणामष्टौ विकाया येऽल्पद्वयः सन्ति,
 15 तेषां यक्ष १ यक्षस्य २ भूत ३ पिशाच ४ किन्नर ५ क्रिपुह्वय ६ महोरग ७ गन्धर्वाणां ८ मध्ये प्रथम-
 निकाये महेश्वर्युतो यक्षराजो रत्नशेखराय्यः स समुत्पद्ये । तत्रस्थेन तेन चिन्तितम् । 'कस्य सुकृतस्य
 वशतः प्रभूतवैभवमाजनमभवम्' इत्यनुप्राय प्रयुक्तायधिमानेन यक्षराजेन तस्मिन्नेव लतागृहे जगत्पतेः
 18 पुरः स्वं शरीरं निरीक्ष्य धीयुगादिजिनप्रतिमामभ्यर्च्य प्रोचे । 'यद्दहं सर्वपुरुषार्थबहिष्कृतोऽपि सर्वत्र
 लोके ह्यसामानोऽप्येवंविधैश्वर्यमाजनं यक्षराजः सममवं स केवलं तत्र प्रसाद एव । अतो युक्ता मम
 शीर्षे जिनैश्वर्यापना । एकं तावदयं सुवासुनरेश्वराणामप्यभ्यर्च्यः, द्वितीयं यदुपकारकारि मे, तृतीयं
 21 यस्मिन्सुखनिदानं च' इति परिवारपुरस्सरमुक्त्वा तेन यक्षेण तत्र यत्ने स्वस्य मूर्तिं महतीं मुक्तामयीं 21
 निर्माणं तस्या मुकुटोपरि श्रीमदादिनाथस्य प्रतिमां विदधे । तदाप्रभृति तत्र यक्षलोकेन रत्नशेखर
 इत्यभिधानमयगणय्य तस्य जिनशेखर इत्याख्या पश्ये । तेनाहं चेति भणितः । 'यत्कनकप्रमे, त्वया
 24 प्रतिदित्वा भगवान् दिव्यमणीवकैरन्यर्चनीयः । मया पुनरष्टम्यां चतुर्दश्यां च परिवर्हेण स्नानं सपर्याः 24
 निमित्तं भगवतः समागन्तव्यम् ।' इत्युदित्वा यक्षः स्वस्थाननगात् । ततो भद्र, यत्त्वया पृष्टं क एव
 यक्षः, किं वासुप्य मुकुटे जिनप्रतिमा, त्वमपि कालि, सैव यक्षराजः सेयं जिनप्रतिमा तस्य चाहं कर्म-
 27 करी । इह प्रतिदितं मया समागन्तव्यमेव ।' इति भणिते भणितं कुमारेण । 'अहो, महादुःखं, महत्प्र- 27
 भारो भगवान्, मकिमरनिभृतो यक्षराजः, विनीता भवती, रम्यः प्रदेहाः, सर्वथा पर्यातं मम दृशां
 श्रुतीनां च फलम् ।' ततस्तया भूयोऽपि जगदे । 'भो भद्र, सफलं देवदर्शनम्, अतः किमपि प्रार्थय,
 30 मया तत्र हृदयेऽस्ति तं ददासि' इति । कुमारेणोक्तम् । 'न किमपि मम प्रार्थनीयमस्ति ।' तया जगदे । 30
 कस्यापि किमपीप्सितं स्यादतो यावत्स्य किमपि ।' कुमारेण जल्पितम् । 'भद्रे, एव भगवान्
 जिनमकिन्नरो यक्षराजो भवती चेति सर्वमप्येतदवलोकितं यतः परमपि किं प्रार्थनीयम्' इत्युदित्वा
 33 कुमारः समुत्तस्यौ । ततस्तयोक्तम् । 'भो भद्र, भवता दूरे गन्तव्यं यदरण्यमार्गो विषमोऽनेकप्रत्यह्व्यूह- 33
 निदानम्' इति भणित्वा तथा स्वकरादुच्चार्य धर्मवीर्यनिलयमौपपीवलयमेकमर्पयामासे । कुमारस्तदस्त्री-
 कृत्यापानीं प्रति वचाल ।
 36 § ४०) ततः प्रमेण कुमारेण प्रचण्डपथनहतकल्लोलमालाभ्रैर्यमाणतीरपक्षिगणा फरिक्कराघातसमु- 36
 च्छलत्कल्लोला कुपितमस्यनमदिपद्मोच्छलच्छलच्छटासिच्यमानतीरतरुनिकरा मीनपृष्ठोहसदनुच्छ-
 फेनपटलालङ्कता प्रमत्तदुर्दान्तमज्जन्मातङ्गमण्डलीगण्डस्यलग्नितमद्गलविन्दुसंघोहसुरभितजला
 39 नमैदा समुचीर्णा । तत्तीरे कुमारः परिभ्रमन् तमालतटराजीविराजितं ब्राह्मणकुसुमितकसरशिखरिणं 39
 प्रत्यासप्रविक्तसत्पुण्यजातिमकरन्दमधु [लुब्ध] मुग्धमधुपच्यनिमनोहरमुदञ्जं प्रविश्य रुद्राक्षमालायलयं

3) B वन्धि सरति 5) B adds एव before शेषेण 6) B om. न before जाने 8) मया तावदुसर 9) B एतेष्वेण (P प्रहेन) मार्यं 10) ० दारिद्रं. 14) ० नष्टनिष्ठा 16) B om. तेन 18) B om. यो, P B वरसि for वरः 24) B परिकारेण सव 26) P किं वासुप्य 31) P किनीप्तिनं, B यदतो for सारतो, B om. किमपि 33) The passage तस्मिन्नेव इत्यत्र etc. ... एतेन एवोपर्यु is adopted from B in which too it is written in a different style

- 1 कमण्डलुं चालोक्य 'महामुनिरत्र को ऽपि निवसति' इति चिन्तयंस्तदग्रे पांसुले भूमिप्रदेशे पदप्रतिकृति 1
ददर्श । तां च दृष्ट्वा चिन्तितं तेन 'नूनमयं कस्याश्चिन्महेलापाधरणप्रतिविम्बो, न पुनरन्यस्य' । ततो 2
3 गच्छता तेन घट्कलपिहितगरीयःपयोधरा जरत्पापसीपृष्ठगामिनी शैलोक्यातिशायिरूपा नवयौवना 3
कामिनी दृष्टा । तयोः पुरस्सर एको राजकीरश्च । तस्यानुपदीनः शुक्रसारिकानिकरश्च । एतद्विलोक्य 4
कुमारेण चिन्तितम् । 'अहो, अस्या महानुपशमः, यदरण्यनिवासिनः पक्षिणो ऽपि पार्श्वमस्या नोज्झन्ति' 5
6 इति चिन्तापरस्तथा तरुण्या कुमारे ऽभ्युत्थित् । ततस्तं वीक्ष्य निर्मातुपचनजन्मतया भयेन चञ्चलदृशं 6
तां पलायमानां चास्वदनां निरीक्ष्य राजकीरो वभापे । 'स्वामिन्येपिके, किं पलायनं भवती कृतवती ।' 7
तयोक्तम् । 'अयं पुनः क एतस्मिन् ममोटजे वनभ्यापदः ।' तेनोक्तम् । 'एणिके, मा भयझान्तं मनः क्रुह, 8
9 यद्यं पथिकः पथधान्तः समागतः । ततः समागत्यामुष्य पुन्योत्तमस्य स्वागतं पृच्छ' इति निगदिते 9
नृपशुकेन सा सवीडे कम्पमानवक्षोःहा पथिकस्य स्वागतमुक्तवती । तथा 'कुतस्तथागमः, कुत्र वा प्रच 10
लितः, किं कार्यम्' इति शिक्षितं प्रोचे । स प्राह । 'अयोध्यातः समागतो ऽसि, कार्यार्थं दक्षिणां दिशः 11
12 माधितः ।' शुक्रः प्रोवाच । 'स्वागतं महानुभावस्य, क्षणमेकमत्र पञ्चवजस्तरे समुपविश' इति निशाम्य 12
कुमारः समुपाविशत् । एणिका विविधतरुफल्सुखादुसुरभीणि फलानि कुमारस्य पुरो मुफ्त्या निपसाद् । 13
कुमारे ऽप्यचिन्तयविति । 'न ह्यायते काप्येवा केनापि कारणेन वैराग्येण वा कुत्र चागतैह तपस्यति, 14
15 तत्पृच्छामि' इति ध्यात्वा प्राह । 'भद्रे, कथय का त्वं, कथं वात्र वने स्थिता, किं वैराग्यकारणं तपसे' 15
इति भणित्वा तेन सा न्यग्मुखी तस्यौ । कुमारस्तु तस्याः प्रतिवचनमुपेक्षमाणः क्षणं विलक्षास्यः सम- 16
भूविति । तदुद्ग्रा राजकीरेण जल्पितम् । 'भो भो महानुभाव, मनारोगो लज्जते । भवतः प्रार्थना मा वृथा 17
18 भवतु' इत्यहं कथयिष्ये । 18

- § ४१) 'अत्रैव नमोदाया नया दक्षिणकूले देवाटवी नाम महाटवी । तदन्तर्महान् परलः सच्छायो 19
घटादपः । तस्मिन् सदेव कीरकुलं निवसति । तत्र वैको मणिमयावचः सर्वशुकवृन्दराजो राजकीरो 20
21 ऽस्ति । तस्य राजकीरिकासंभवः क्रमेण स्फुरदिग्दनीलमणिसंनिभप्रश्वाचलीविराजमानो मनोहरकान्तिः 21
शुकः समजायत । स चान्यदा भीष्मप्रीध्वरकिरणकिरणधोरणीतापिततनुस्तपाशुव्यङ्गलतालुकस्तमाल- 22
तरुतले क्षणमेकमुपाविशत् । तत्रस्थस्य तस्य व्याघ एकः समागतम् । स च राजकीरसुतं तं भयेन पलाय- 23
24 मानं बलात्कारेण शूहीत्वा पल्लीपतेः प्राधुते ऽर्पयामास । तेन राजकीर इति पजारे न्यक्षेपि । तत्र स्थित- 24
स्तेन स वृद्धिमान्नीतः, महारुह्य, सोऽहं शुकः । अन्यदा श्रियः कच्छे श्रीभृगुकच्छे भृगुभूपतेः पल्ली 25
पतिनाहनुपदीकृतः । तेन नरेन्द्रेण संतुष्टचेतसा मदनमञ्जयै सुतायै श्रीदार्थमर्पितो ऽसि । तथात्पदि- 26
27 नैरप्यहं स्यावरजद्गमविपचिकित्सागजताम्रचूडनुरङ्गपुत्रपत्नीलक्षणप्रभृतिसमस्तशस्त्रयारदभ्या कृतः 27
ज्ञिनप्रणीतवचननिश्चितमतिथ्य । तत्रान्येपुरतिद्वारणे निशुधे फस्यच्चिन्मुनेरनित्यताद्विभावनाभाजिनः 28
केवलशानमुल्लास । तदा तत्रल्यलोकेन केवलमहिमायै देवानां गतागतं वीक्ष्य भृगुभूपस्य पुरो न्यवेदि । 29
30 'देव, यस्य पिता घातिकर्मचतुष्टयक्षये केवलशाली धभूय' इत्ययमग्य भृगुभूपः स परिच्छदः केवलिनै 30
जनकाय नमस्करार्थमायातः । मदनमञ्जयाहमपि तत्रानीतः ।

§ ४२) अत्रान्तरे नीलपीतवाससौ विस्फूर्जन्मणिकनकमासुरालङ्कारसारौ द्वौ विद्यापरी केवलिनं

on a pasted slip of paper, possibly a correction on the basis of some older codex. The corresponding passage in P runs thus: ततीरे कुमारः परिभ्रमन् तमालारुमपुत्रव्यनिभनोदसुतन प्रविश्य स्थाशलापावयं कमण्डुं पालेन रामी-
दाम्निं प्रांगणमुनिनेसरदिशिगरे प्रलासन्नविराजतपुत्रयशस्विमहरदम्भुतभ्युत्थयचितितं तेन । नूनमयं कस्याश्चिन्महेलापाधरणप्रति-
विंबो न पुनरन्यस्य । महामुनिश्च कोपे निवसतीति चिन्तयतीति पांसुभूमिप्रदेशे प्रतिदृष्टिं ददर्श तां च दृष्ट्वा च चिन्तितं तेषां पयोधरा
This obviously represents a disturbed version of the text adopted above. o reads thus ततीरे परिभ्रमन् कुमारो
[बह्वक्षिणावरनिकसंजुले पासिन् प्रदेशे परं मन्मयुतन इन्द्रजय 'कोपे मदनैरामो भविन्ती' इति मन्मानसविश्वामित्रो वाचय-
ति] ततस्तदनु यावदग्रे गन्वते । तत्रचेनोत्पीतविहितगरीयःपयोधरा As portion of this is put in square brackets,
the ms.-basis is not clear

पुरास' इति । ततस्तदनु यावदग्रे गन्वते । तत्रचेनोत्पीतविहितगरीयःपयोधरा As portion of this is put in square brackets,
the ms.-basis is not clear

3) P नवयौवनामिनी 6) B कुमारोप्यचिन्तय ददर्श (दर्श added on the margin) ततस्त 11) P om हि कार्यम्
etc. to दिश्यामिन् 13) o adds [अरीरुत्वं] before पुरो, P om, मुफ्त्या, B has a marginal gloss. देखि for मुफ्त्या
16) B 'वचनमपेक्षणम् 25) B श्रीभृगुकच्छे 28) o adds (महिने) before देवानां 30) B पतिवचनमुपेक्षयति

1 प्रणिपत्य प्रोचतुः 'भगवन्, निवेद्य सा का ।' इत्याकर्ण्य भृगुभूयेन जनैश्च विव्रतम् । 'भो विद्याधरो, सा 1
 पुनः का ।' ततस्ताभ्यामुक्तम् । 'कदाचिद्वैताद्वयपर्वतात् सम्मत्तशैलशिखरोपरि तीर्थकृतः प्रणिपत्य 2
 3 श्रीशत्रुञ्जयपर्वतमहातीर्थं प्रति गच्छद्भ्रामायाभ्यां विन्ध्यगिरिविनिर्गतनर्मदादक्षिणे तटे मृगयूथमागन्तु-
 गामिनीमेकां कामिनीमालोभ्य चिन्तितम् । 'अहो, महदाश्चर्यं मृगयूथेन सह कामिनी भ्रमति ।' तत्र 3
 कौतुकेनावामवतीर्णो, आवाभ्यामाभाषिता च सा । 'हे वालिके, भीमे ऽरण्ये निर्मानुषे कथमेकाकिनी 4
 6 भवती, कुतो वा समागता ।' सा किञ्चिज्जल्पति, प्रत्युताधिकतमपससार । तत आवयोः पश्यतोरेव 6
 तन्मृगयूथं सा चाटलोचना च दर्शनादर्शनत्वमियाय । आवाभ्यां तदाश्चर्यमालोभ्य को ऽप्यतिशयशाली 7
 मुनिः प्रष्टव्यः' इति ध्यायद्भ्रामा भवानेवान् हृष्टः । तत. पृष्टम् । 'मुनीश्वर, का पुनः सा ।' ततः स स्वयं 8
 9 केवलज्ञानशाली जल्पितुमारभे ।

'अस्त्यवन्तीपुरी रम्या सदा नाकविराजिता । पुरी गरीयसी लक्ष्म्या सदाना कविराजिता ॥ ३३९
 यमूय भूपतिस्तत्र प्रजापालनलालसः । श्रीमान् घत्साभिधः फान्त्या प्रजापालनलोपमः ॥ ३४०
 12 यस्य प्रतापवशतो ऽरिनेरेश्वराणां हन्तीन्द्रगण्डविगलन्मदवारिशोपः । 12
 कामं तदीययनितानयनाम्बुपूरुषोः समं समभवच्च तदत्र चित्रम् ॥ ३४१
 अमृतनूभवत्सायानूनसंविचिधैभयः । पुरंदरसमस्थामा नाह्ना श्रीवर्धनाभिधः ॥ ३४२
 15 तथा श्रीमतीति तत्सुता च । तां विजयपुरस्थासिनो विजयनराधिपस्य तनुजः सिंहः पर्यणेपीत् । 15
 स च यौनप्राप्तः 'सर्वदैवानयाघनीनो ऽसद्ययी' इति परिवाय राधा निर्धिपयीचके । ततः सिंहः
 स्यां प्रियां गृहीरवैकस्मिन् पर्यन्तग्रामे ऽतिष्ठत् ।

18 § ४३) इतश्च कालान्तरेण स श्रीवर्धनराजपुत्रो धर्मरुचिमुनेरुक्तिके ऽन्तेवासी भूत्वा क्रियतापि 18
 कालेनाधिगतश्रुतः स्वीकृतैकाकिविहारिप्रतिमस्तत्र विहारमरुपोयत्र स भाजुको भगिनी च । अन्यदा स
 भगवान् मासस्रपणपारणायो क्षामतनुत्तनुत्तपोनिधित्तस्या एव स्वसुवैदमनि भिक्षार्थं प्रविवेश । तथा 19
 21 दूरत एव भ्रातरमुपलक्ष्य चिन्तितम् । 'यद्यं केनापि पापण्डिना विप्रतार्थं प्रवाजितः । ततस्तया ब्रेह्मर- 21
 निर्भरहृदयया चिरन्नाददर्शनोः कण्ठया मुनिराल्लिङ्गे । ततस्तत्पतिना तदात्वं बाह्यापत्तेन तत्रेष्टित-
 24 मालोभ्य कोपपरशमनसा मुनिर्निहतः । तथा तत्पत्न्या 'भ्राता मम हतो ऽनेन पापिना' इति ध्यात्वा 24
 पतिरपि काष्ठखण्डेन विनाशितः । तेन त्रियमाणेन तेनैव काष्ठखण्डेन प्रियापि भिन्नशीर्षं व्यधापि । 24
 स च सिंहः स्वभायत एव क्रोधनो महामुनिघातसंजाताघसंघातेन रत्नप्रभायां रौरवे नरकावासे 25
 सागरोपमस्थितिर्नरकियः समुत्पेदे । सापि तस्य मुनेः स्वसा भ्रातृब्रह्मूच्छिता तत्क्षणेत्पन्नतोधा 26
 27 निहृतपतिजातप्रभृतपाया तत्रैव नरकप्रस्ते समजनिष्ट । स पुनर्यतिर्निर्दयं वृषाणप्रहारव्यधितो ऽपि 27
 समाधिना विपद्य सद्यः सागरोपमस्थितिः सौधर्मं चिद्राशः समभवत् । तत्रश्रुत्वावन् भृगुकच्छे नृपति 28
 जातः सो ऽहं हृदय भवद्भ्रामाभ्यामुक्तकेवलः । स च सिंहो नरकादुद्भूत्य नन्दिपुरे पुरे प्राहणत्वमुपलभ्य 29
 30 वैराग्यादेकदण्डीभूयाभ्रमातुरुपं तपः प्रपास्यानुपः क्षये ज्योतिष्केषु देवत्व प्राप । तेन च को ऽपि 30
 केवली पृष्टः स्वपूर्वभवम् । तेन च तस्य ज्योतिष्कदेवस्य प्राग्भव उक्तः । तं श्रुत्वा समुत्पन्नातुच्छमत्सर-
 33 प्रस्तमतिरिति व्यचिन्त्यदिति । 'अहं तथा निजप्रियतमया मारितः । सा च दुःखावापुत्र' इति 33
 चिन्तयत्वा तेन सा ततो नरकादुद्भूत्य पद्मपुरे पद्मस्य भूपतेः कन्यका जातमात्रा दृष्टा । तदालोभतस्तत् 34
 35 दात्वपरिच्छुरदमर्षकम्पमानाधरेण तेन तत्रागत्य विन्ध्यगिरिवनान्तराले सा वालिका जातमात्रा 35
 समुद्भिज्ञता । सा च कर्मवशतः कोमलकिसलयप्यात्प्रदेदो पतिता पवनेनाभ्यासिता च । तदानीं च 36
 36 मयितव्यतया तत्रैव गर्भभवेदनातो वनमृगी समागता प्रसूता च । प्रसववेदनाविद्यामे तथा मृग्या 36
 निरूपितं चिन्तितं च । 'किं ममायुना युगलकमभवत् । तत आर्जवतया स्यापत्यमिति तथा मुखे स्तन्यं 37
 स्रवन्ती तामगर्भयत् ।' ततश्च सा पाला मृगयूथेन रममाणानिर्मानुषे ऽरण्ये क्रमेण यौवनमाससाद । 37
 39 तत्र च तस्यास्तिष्ठत्या वननिवृज्जानि शृङ्गाणि, पक्षिणो वाग्धवाः, वानरशिशवो मित्राणि, वशानं 39
 धनफलानि, सलिलं निर्द्वैजलं, शयनं विशालशिलातलानि, विनयः सायङ्कालस्य पृष्टिशीर्षं कण्डूयन-
 मिति । ततः सा मृगयूथसंगता मानुषं निरीक्ष्य मृगीव प्रोत्कुललोचना पलायते । यद्भवत्यां पृष्टं यथा

3) P has blank space between विन्ध्यगिरि and नर्मदा 5) P B om. आवाभ्यामाभाषिता च सा 10) P नरक विराजिता B has a marginal gloss thus: स एव दानेन वरंते साना । तथा कविभि र्भेदे रविग । पुन विविदिश । तथा सर्वरा स्वप्नर रोनिता । ऽप्या सदान्भवतिरिति ॥ इत्येविविदिता किन्तु सरागुक्तिना स्वार्थे 17) P B गृहीता कस्मिन् 24) B adds स before विपति, P om मित्त 25) B नरकावासे 36) B गर्भयत्. 40) B निर्दयं सारङ्ग

- 1 'का पुनरेया वने परिभ्रमति' सेयं मम पूर्वभवीयस्वसुर्जीवः । यदेतया कदाचिन्मासुपो ऽपि न वीक्षित 1
इति युवां दृष्ट्वा पलायिता ।' ताभ्यां विद्याधराभ्यां विव्रतम् । 'किं सा भव्या, किमभव्या' इति ।
3 भगवतादिष्टम् । 'भव्या' । ताभ्यामुक्तम् । 'कथं तस्याः सम्यक्त्वप्राप्तिः' । भगवतोक्तम् । 'असिन्नेध 3
भवे ऽस्याः सम्यक्त्वलाभः' । ताभ्यामुक्तम् । 'कस्तस्या धर्माचार्यो भावी' । भगवता भणितं मासुद्दिश्य ।
'एष राजकीरः' । ततो ऽहं भगवद्भणितेन मदनमञ्जर्याः पितामहवाक्यमलङ्कनीयम्' इति चिन्तयन्त्या
6 तस्याः प्रबोधयते विसर्जितो ऽध्वरतलमुत्पत्यत्र वनान्तः समागतः । मया च परिभ्रमता सेयं बालिका 6
दृष्टा । ततः कियद्द्विरपि दिनैर्भक्ष्यामक्ष्ये कार्याकार्यं तथा जिनप्रणीते धर्मं समग्रे ऽपि मनुष्यव्यवहारे
च विचक्षणता कृता । कथितश्चास्यै केवलप्रणीतः पूर्वभवः । यथा 'भवती पद्मसूपस्य दुहिता वैरिणाच
9 समानीता न वने जाता, तदरण्यं परित्यज्य मया समं वसन्ती भुवं समागच्छ । तत्र भोगान् भुङ्क्ष्व
परलोककृत्यमाचारेः ।' एतया भणितम् । 'यदिदं वनं ममापनमिति । येन दुर्लक्ष्यो लोकाचारः । विपमा-
ध्यपलाः पञ्चापि विपयतार्क्ष्याः । वहवः खलाः । अतो ऽत्रैव मन्मनसि समाधिर्न पुनरन्यत्र लोकाचारे ।'
12 तदनन्तरं सा तत्रैव वने पतितप्रासुककुसुमकन्दफलमूलपत्राशाना दुश्चरं चिरं तपश्चरन्ती स्थितवती । 12
ततो यस्याय पृष्टम् 'का त्वं, कुत आगता, किं वनवासे वैराग्यहेतुः' इत्यादिकमियं पृष्टा तत्तत्र भोः
कुमार, मयोदितम् ।' ततः कुमारेण सयिनयसुरथाय 'राजकीर, त्वां साधर्मिकमभिवाद्ये' इत्युक्तम् ।
15 पणिकया जल्पितम् । 'कलितं ममाय वनवासेन, दृष्टो यद्भवान् सम्यक्त्वधारकः थावकः' इति । 15
अतिक्रान्तो मध्याह्नसमयः, तत्स्मरितमुच्छिष्टं यथा ज्ञानार्थं गच्छावः । ततः सा तस्याधमस्य प्रत्यासप्त-
जलाशयोद्भूतगलितजलैः कृताङ्गप्रक्षालना प्रावृत्तधौतकोमलधवलचल्कला कसिश्चिद्विरिकन्दराभोगे
18 पूर्वं जलेन संस्त्रय्य भगवतः प्रथमतीर्थपतेः प्रतिमां जलस्यलजकुसुमैरभ्यर्च्य च प्रणतं चकार । कुमारेण 18
च ज्ञात्वा कृतपूजाविधानेन स्तुतिः कर्तुं समारमे ।

'गुणैरमेय नामेव भवच्छेदविधायक । अतो भव भवभ्रान्तिपीतिसंहतये मम ॥ ३४३

- 21 श्रीवृषाङ्क जगन्नाथ देवदेव मनोभवः । मम प्रहतां संहतां तस्य त्वं तत्त्ववृत्तितः' ॥ ३४४ 21
§ ४४) अथो कुमार पणिकया शुकेन च साकं तत्रैवोत्तरे समागत्य सुस्त्रादुसुरमितुपकानि
फलान्यवसत् । तत्रस्थस्य कुमारस्य विविधशास्त्रकलाकलापदेशभाषाख्यायिकारत्यानकभाषणप्रभोदि-
24 तैलिकापाजकीरस्य एकदा श्यामलकायच्छायं विखिपिच्छविनिर्मितकर्णावतंसं तानाविधतत्तराजीप्रसूना- 24
पूर्णधम्मिल्लं शवरमिधुनमेकं समाजगाम । तत्राप्यतो भूत्वा राजपुत्रस्य बालिकाया राजकीरस्य च प्रणामे
निर्माय दूरशिलतले ऽधुशसत् । पणिकया तस्य निरपायकायकिवदन्ती पृष्टा । तेन च प्रणतोत्तमाङ्गतयैव
27 सर्वमपि प्रत्युक्तं न पुनयेचनेन । शवरेण च मुक्तं धनुर्धरण्याम् । कुमारेण तद्रूपशोभाविबुद्धशयराचारः 27
कौतुकाक्षितचेतसा चिन्तितम् । 'अहो, धिग् रूपं न कार्यं लक्ष्मणैः, अग्रमापानि आश्राणि, अस्तराः
सर्वे गुणाः, अकारणं वेपाचारैः, सर्वमपि प्रतीपम् । अन्यथा कथमेतद्रूपं लक्षणव्यञ्जनयिभूपितम् । कुत्र
30 वा इदम् । प्राकृतपुरुषसंवादि शयरेपेत्त्वम्' इति चिन्तयता कुमारेण भणितम् । 'पणिके, किं पुनरे- 30
त्वं ।' तयोक्तम् । 'कुमार, सर्वदेवान् वने परिभ्रमदिदं पश्यामि, परमार्थवृत्त्या न जाने ।' कुमारेण
भणितम् । 'पणिके, इदं न शयरेणुगलम्, किंतु कृतशयरेपमेतन्मिथुनं न सामान्यम् ।' पणिकया
33 भणितम् । 'कथं लक्ष्यते ।' कुमारेण जल्पितम् । 'सामुद्रिकलक्षणैः' । तयोक्तम् 'किं सामुद्रिकशस्त्रं 33
कुमारस्य परिधितम् । एतप्रातःशयरेपे युगलं तावच्छिष्टतु, प्रथमं पुरुषलक्षणं निवेदय ।' कुमारेण
जल्पितम् । 'किं विस्तरतः कथयामि, किं वा संक्षेपतः ।' तया भणितम् । 'कापि विस्तरतः कापि
36 संक्षेपतः ।' कुमारेणोक्तम् । 'विस्तरतो लक्षणप्रमाणं संक्षेपतः परिशील्यमाणं यावत्तदहर्षं शतं श्लोकानां 36
च ।' ततस्त्वं पूर्वं किंचिद्विस्तरतः शृणु । यथा ।

'प्रमयङ्गुशास्त्रशतमन्त्रस्यादयत्तले । पाणिपादेषु दृश्यन्ते यस्यासौ श्रीपतिः पुमान् ॥ ३४५

- 39 उग्रताः प्रुलास्ताम्राः खिन्धा दर्पणसंनिभाः । नखा भवन्ति धन्यानां धनहेतुसुखप्रदाः ॥ ३४६ 39
सितैः श्रमणता श्लेषा रूप्यपुष्पितिकैः पुनः । जायते किल दुःशीलो नखैर्लोकं ऽत्र मानवः ॥ ३४७
शुभाः समाः शिखरिणो दन्ताः खिन्धा घन्ताः गुप्ताः । विपरीताः पुनर्घ्नीया नराणां दुःखहेतवः ॥ ३४८

2) P om. विद्याधराभ्यां 8) D trans. v after क्वा (written on the margin) 9) D मुस्ता for भुंन
10) D 'इत्यन्वाच, विना [मिवा] श्रयणः पश्चमि विषय (इन्द्रिय) नाशयोः 20) P मजः D नमः for मज 21) P मनोभवा
B मनोभवा 24) P B om. एकदा, P B इत्यन्वाचपादयः 25) P B शिवुनकयेत्मानाम् 27) D पनुर्धरेणां, B
नरविरेकेणान्. 30) D om. किं पुनरेत् etc.....यनेनान् पणिके. 31) P कुनारेणैर्न for कुमारे । भणितम् 39) P B
वनेतुः 40) P ह्यम् B ह्यम् on which D has a marginal gloss thus. शरिणाम्पुष्पमन्त्रितैः, C has
a marginal note: रूप्यपुष्पस्य गुणैः शयरेपेत्त्वम् दीनवर्णं प्रकृतम् ।

- 1 द्वात्रिंशद्दशमो राजा भोगी स्यादेकहीनतः । त्रिंशता मध्यमो धेयस्ततो ऽधस्तात् सुन्दरः ॥ ३४९ 1
स्तोकदन्ता मतिदन्ता ये नरा गर्भदन्तगाः । मूपकैः समदन्ताश्च ते च पापाः प्रकीर्तितः ॥ ३५०
3 अङ्गुष्ठयवैराट्याः सुतपन्तो ऽङ्गुष्ठमूलजैश्च यवैः । ऊर्ध्वाकारा रेखा पाणितले भयति धनहेतुः ॥ ३५१ 3
धामावर्तो भवेद्यस्य धामायां दिशि मस्तके । निर्लक्षणः क्षुधाक्षामो मिश्रामटति गक्षिकाम् ॥ ३५२
दक्षिणो दक्षिणे भागे यस्यावर्तस्तु मस्तके । तस्य नित्यं प्रजायेत क्रमला करवार्तिनी ॥ ३५३
6 यदि स्यादक्षिणे धामो दक्षिणो धामपार्श्वके । पश्चात्काले भवेत्तस्य भोगो नास्त्यत्र संशयः ॥ ३५४ 6
संक्षेपतस्तु श्लोकेनैकेनाकर्णितयम् ।

गतेर्धन्यतरो धर्णां धर्णाद्धन्यतरः स्वः । स्वराद्धन्यतरं सत्यं सर्वं सत्त्वे प्रतिष्ठितम् ॥ ३५५

- 9 § ४५) इति श्रुत्वा तया भणितम् । स्वमेतत्, परं किं त्वयानुष्य शबरस्य सुलक्षणं घातम् ! 9
तेनोक्तम् । 'एणिके, यानि मयोक्तानि तानि सर्वाण्यप्यस्य पुदपस्य तनीं शुमानि लक्षणानि दृश्यन्ते ।
तज्जाने को ऽप्येव महासत्तरः केनापि हेतुनायं कृतशबरवेषः प्रच्छादितस्वामाधिकरूपो विन्ध्यगिरि-
12 वनान्तः स्थितः ।' एतदाकर्ण्य शबरेण चिन्तितम् । 'अहो, पुदपलक्षणपरिधानदक्षिणः पुमानयम् । 12
तायश्च युक्तमत्र स्यात्तुं क्लित्यपसरणमेव धेष्टम्, यावदसानेय न जानाति' [इति] । ततो ऽभ्युत्थाय
शबरः शबरी च स्वस्थानं जग्मतुः । एणिकया भणितम् । 'कुमार, तव महती दक्षता यद्येव प्रातशबर-
15 धेयो ऽप्युपलक्षितः ।' तेनोक्तम् । 'प्रथममेव परिज्ञातः । पुनर्विशेषतो घातुमिच्छामि स्फुटं प्रकटय । 15
भणितमेणिकया । 'कुमार, विद्याधरायैतौ ।' तेनोक्तम् 'तर्हि कथमेतद्वेषधारिणौ ।' तयोक्तम् । 'एतयोर्विद्या-
धरयोर्भवानपि परिज्ञाता । भगवतः प्रथमतीर्थनाथस्य सेवाहेवाकिनोर्नमिवित्तयोर्धरणेन्द्रेण यद्भवो विद्या
18 दत्ताः । कियत्यो विद्याः कयापि रीत्या साध्यन्ते । सर्वोसामपि पृथक् पृथक् साधनोपायः । 18

काञ्चित्पानीयमध्ये ऽमूः काञ्चित् पर्यंतमस्तके ।

काञ्चित् श्मशानमेदिन्यां विद्याः साप्या जितेन्द्रियैः ॥ ३५६

- 21 ततः कुमार, पतावनेन वन्देन धेपेण शबरीं विद्यां साधयन्तौ तिष्ठतः । तथैव विद्याधरः सपत्नीको 21
वनान्तः स्वेच्छया परिभ्रमन्नस्ति ।' कुमारेणोक्तम् । 'कथं त्वं पुनर्जानासि, यथैव विद्याधरः ।' तथा
भणितम् । 'न जानामि' [किंतु] मयैकदा कीर्तुस्वतः श्रुतमेतत् । एवस्मिन् दिने स्वीकृतदुरितौषधौष-
24 घाहं भगवतो नाभिमचस्य पूजार्थं फलपत्रकुसुमानां प्रहणाय वनान्तरं न गता, कीरः पुनर्गतः । स च 24
मध्याह्नसमये ध्यतिक्रान्ते समायातः सन् मया पृष्टः 'अथ कथमेतावतीं वेलाभतिक्रम्य मद्यान् समा-
यातः ।' तेन निगदितम् । 'अथ त्वं वञ्चित्तासि, यल्लोचनानामाश्चर्यभूतं न किमपि दृष्टिपथमयतीर्णं तै,
27 यतो द्रष्टव्यफलानि हि लोचनानि ।' ततो मयोक्तम् । 'राजकीर, त्वं कथय किं तदाश्चर्यम् ।' 27

§ ४६) ततस्तेन ममाप्रे निगदितम् । 'यथाघाहं वनान्तर्गतः । तत्र च सहसा शङ्खद्वयमेरीशुद्ग-
भयो महाभिन्दः श्रुतः । ततो मया सहपांङ्गान्तचेतसा कर्णः प्रदत्तः । कतरस्यां दिशि ध्वनिविशेषः ।

- 30 ततस्तद्गुणारेण यावद्गच्छामि तावद्भवतो नाभिसूनोः प्रतिमायाः पुरो दिव्यं नरनारीजनं प्रणाम- 30
माद्धानं, तथाहार्यं वाचिकमाहिकं सात्त्विकं चेति चतुर्विधमभिनयं वितन्वन्तं विलोक्य मया चिन्ति-
तम् । 'एते न तावदेवा अवश्यम्, यतो मयैकदा भगवतः केवलिनः केवलमहिमायै समेतानां देवानां

- 33 चरणा भूमितले न लगन्ति, लोचनान्यविमिपाणि चैतद्दृष्टमासीत् । एतेषां पुनश्चरणा महीपृष्ठे लम्बा 33
लक्ष्यन्ते, सनिमिपाणि नयनानि च । तेन जाने नैते त्रिदशाः, अतिसर्भकतया न मातुषा आपि, किंतु
शगनाङ्गणचारिणो विद्याधरा इमे । 'तावद्गच्छामि किमेतैः प्रारब्धम्' इति चिन्तयंश्चतुपादपाधः क्षणं

- 36 निपण्णः । अप्रान्तरे यथास्थानमासीना विद्याधरजप विद्याधर्यश्च । ततस्तेषामन्तःस्थितैर्नैकेन विद्याधर- 36
तदुणेनानेकरत्ननिर्मितो विमलदिव्यजलपूर्णकलयो जगृहे, तादृश एव द्वितीयो विद्याधरीणां मध्ये

- 39 ऽत्यन्तरूपरोभया विद्याधर्यैकया च । ताभ्यां प्रमुदितचिन्ताभ्यां भगवतः श्रीपुगादिभर्तुः छात्रं विद्याय 39
सुमनोभिः पञ्चवर्णजलस्थलमधैरवां रचयाम्भके । ततस्तौ स्तुत्या भगवन्तं धरणेन्द्रस्य नागभूपतेरा- 39

राधनाविधौ कायोःसर्गमेकं द्वितीयं तदग्रमहिष्यास्तृतीयं शबरविषया विरचय्य शरीरादिभूषणान्युत्तार्य

4) B कश्चिदां 6) F स्नादक्षिणो वामपार्श्वके, B originally स्नादक्षिणे वामो दक्षिणो वामपार्श्वके, but it is improved thus (with some marginal additions) स्नादक्षिणे वा मस्तके वा वामपार्श्वके । 8) B inter सर्वं & सत्त्वे 19) F अर for अयः, F om. काञ्चित् पर्यंतमस्तके 21) F B om. वन्देन 23) F B om. [किंतु] । F B तैपथा यवतरो 24) B add: यथा before कृतयव, B om न पता, B om सत्त्वे 26) F B om. ते 32) B केवलमहिमायै 35) F om. इमे 36) B 'नवपुत्र' नरा 40) B शान्तविषया.

- १ च शयरेपमङ्गीचक्रतुः । तयोर्महाधिराजेन शवरेण महाशायरी विद्या न्यवेदि । ताभ्यां मौनव्रतं प्रतिपद्य १
 सद्यः श्रीभगवात्तामिभयो गुरुवर्गः सार्धमिकलोकश्च वचन्दे । विद्याधराणां मध्ये कृताञ्जलिनैकेन विद्या-
 ३ धरेणोक्तम् । 'मो लोकपाला विद्याधराश्च भूयताम् । पूर्वं शयरशीलो विद्याधरशेखरः सर्वसिद्धशायर-
 विद्याकोशः सप्रभावधिरं राज्यं परिपाल्य समुत्पन्नवैराग्यरङ्गितः प्रतिपन्नश्रीजितधर्मः सर्वसंगं परि-
 त्यज्यात्रैव निरिक्कुहरे स्थितः । तस्य पुत्रेण शयरेसेनापतिना पितृभक्त्यात्रैव स्फाटिकमयी भगवत्प्रतिमा
 ६ निवेशिता, तदाप्रभृत्येतद्विद्यासिद्धक्षेत्रम् । ततो ऽमुष्य प्राप्तशयरेपस्य भगवन्नामिभयप्रभावतो धरणे-
 न्द्रस्याभिधानेन चैवा निष्पत्सुहं सिद्धिमेतु । ततः सर्वे ऽपि विद्याधरा 'अथ शीघ्रं विद्या सिध्यतु' इति
 प्रोच्य तमालदलदयामलं गगनतलमुत्प्रेतुः । ततस्तौ द्वाबप्यङ्गीकृतशयरेपौ तत्रैव तिष्ठतः । ततः कुमार
 ९ पतेन कीरकथनेन जाने कृतशयरेपौ विद्याधरापिनौ ।' इत्याकर्ण्य कुमारेणोक्तम् । 'एणिके, तन्ममैकं
 घञः कर्णकटुकं श्रूयताम् ' तयोक्तम् । 'ममादेशं देहि ।' कुमारेण जल्पितम् । 'अत्रागतस्य मम कालक्षेपः
 समजनि, स्वस्ति भवतु भवत्यै, मया पुनरवश्यं दक्षिणापये गन्तव्यम् ।' एणिकया भणितम् । 'कुमार,
 १३ सत्यमेतद्यत्कदापि प्रापूर्णकैर्मां न वसन्ति । पुनर्निजवृत्तान्तनिवेदनप्रसादेन मम मनःप्रमोदो विधीय-
 त्ताम् । ततः कुमारेण मूलादारभ्य यत्रप्रदेशं यावच्चरितं निजं निगदितम् । एणिकयोक्तम् । 'कुमार,
 स्वद्वियोनेन जनकजनन्यो विविधाबाधाभाजनं भविष्यतः, अतो यदि भवते रोचते तदा त्वं फायकौशल-
 १५ कथनार्थं कीरं प्रेषयामि ।' 'पतद्भवतु' इति प्रोच्य समुत्थाय कुमारश्च चाल । ततस्तत्संगतिविरहजात-
 मन्धुमरसंभूतवाष्पजललवप्रतिच्छन्नयनालोकप्रचारा एणिका कीरेण समं कियतीं भुवमनुगम्य कुमार-
 मापृच्छद्य व्यावर्तत । कुमारो ऽपि क्रमेण कानन् विन्ध्याटवीं सह्यागिरिं निकाया कस्यचित्सारसस्तीरे
 १८ सार्धमेरुमावासितं समीक्ष्य पुरुषमेकं पश्यत् । 'भद्र, निवेद्य कुतः सार्धः समागतः, कुत्र वा गमी ।' १८
 तेनोक्तम् । 'विन्ध्यपुत्रदायातः, काञ्चीपुरीं गमिष्यति ।' कुमारेण भणितम् । 'विजयापुरी कियदूरे, इति
 जानासि त्वम् ।' तेनोक्तम् । 'देव, दूरे विजयापुरी परं दक्षिणमकराफरतीरस्थया मयतीति श्रूयते ।'
 २१ कुमारेण चिन्तितम् । 'सार्धैर्नैतेन समं मम गमनं कर्मायम् ।' ततः कुमारः सार्धपतिं वैधवणदत्ता-
 मिधनुपगम्य वभाषे । 'हे सार्धपते, त्वया सह समेष्यामि ।' तेनोक्तम् । 'भवत्पिति महाननुग्रहः कृतः ।'
 ततः सार्धपतिना प्रयाणकं चके ।

- २४ § ४७) अत्रान्तरे सहस्रकरः पश्चिमाचलचूलामालालम्बे । सर्वथ तमःप्रसरः प्रससार । ततः २४
 कसिद्धिव्रदेशे स सार्धं आवासं रचयांचके । ततो भवितव्यतया संतर्द्धेभिः समाकृतनिच्छुपुरुषाणोर-
 रोपितत्त्रापदशैः 'गृहाण गृहाण' इति यदन्दिः सार्धः सकलो ऽपि लुप्तितः । तदसमञ्जसमालोप्य लोकाः
 २७ पलायनं चकार । इत्थं सार्धपतिदुहिता धनवती प्रन्थे परिजने व्यापादिते पादातिकजने पलायिते २७
 सार्धपती किरतैर्गृह्यमाणा भयभ्रान्तलोचना निःश्वासधोरणी मुञ्जमाना वेपमानपीनपयोधराशरणा
 'शरणं शरणम्' इति प्रार्थयमाना कुमारकुवलयचन्द्रमुपससर्प ।

- ३० ततस्तयोचे 'शौच्येण हृदयसे सिद्धसंनिभः । रक्ष मिलजनव्रत्तामस्ताशङ्क त्वमद्य माम् ॥' ३५७ ३०
 तेनोदितं 'मयभ्रान्तलोचने चाग्लोचने । मा तनु स्वतनुत्यागादपि प्रातासि ते ऽधुना ॥' ३५८
 इति प्रोच्य,

- ३३ कुतो ऽपि मिह्लादाच्छिद्य सशरं स शरासनम् । शरैर्वर्जितुमारेमे धाराभिरिय यारिदः ॥ ३५९ ३३
 जर्जरं तत्प्रहारीर्धैर्यं नर्धं दिशोदिशि । वीक्ष्य पल्लीपतिर्यौद्धमुद्रतः समुपस्थितः ॥ ३६०
 निशातशरघोरण्या तदा ताभ्यां परस्परम् । अकालवृष्टिर्विहिता कालरात्रिरिवापरा ॥ ३६१

- ३६ § ४८) ततः कुमारेण रोषारुणक्षणेन स्तम्भनमन्त्रः प्रयुक्तः । मिह्लेशोनापि कुमारं स पथ मन्त्रः ३६
 प्रयुक्तः, परं तेन कुमारस्य न किमपि जातम् । ततो मिह्लपतिना चिन्तितम् । 'अहो, को ऽप्येव महा-
 सत्त्वः सपंकलासु कुशलो मया हन्तुं न दास्यते, किंतु प्रत्युत्तामुष्य हस्ततो मया मृत्युः प्राप्यः, तदलं
 ३९ संप्रहारेण, सर्वसंगपरित्यागं पथ मम श्रेयान् संप्रति' इति चिन्तयन् मिह्लस्वामी रणधरण्या हस्तशतम्-
 ३९ पर्युत्थ करालं करपालमुत्सृज्य प्रलम्बमानमुजपरिधः परित्यक्तदुष्पणिधानः स्वीरतसाकारनिधमः पञ्च-
 नमस्फारं समुद्यन् सप्तशशुभिः कायोत्तर्गमहीयकार । ताहदावृष्टं वीक्ष्य पञ्चनमस्कारपथः श्रुत्वा

१) महाशयरेपिया २) महाशयरेपे ३) प्रापूर्णकैः ४) प. om. इत, B om. निर ५) सिद्धी ६) ७) om. इत ८) ९) om. हे. १०) B पुन (or तु) ११) B om. इति प्रोच्य १२) B पंचनमस्कारपथः

1 सहसा संभ्रान्तः कुवलयचन्द्रः 'साधर्मिकोऽयम्' इति तत्समीपमुपागत्य भोवाच । 'किं त्वया सहसा 1
साहसमनीदृशं प्राण्डयम्, मुञ्च कायोत्सर्गम् । ममापि पूर्वैरुतपापस्यापराधं सहस्र ।' ततः पट्टीपतिना 2
3 चिन्तितम् । 'यदसावपि साधर्मिकस्ततो मम सिष्यादुप्युक्तं दातुमुचितम् ।' इति चिन्तयन् कायोत्सर्गं 3
प्रोज्झ्य कुमादाय चन्दनकं विदधे, कुमारेणापि तस्य च । एवं तौ परस्परं दार्शित्यधर्मरागी प्रीतिस्त्यूत-
चेतसौ प्रसन्नपुष्पविन्दुदृष्टी बभूवुतः । कुमारेणोक्तम् । 'यद्येतत्कथमेतत्, अथैतत्किमपरेण ।' एतदाकर्ण्य 6
मिहपतिरुचे । सर्वमपि जाने परं दुष्टैः कर्मवैरिभिर्लोभपरवशः कृतः, परं त्वरसंगत्या संप्रति तपोनिय- 6
मध्यानयोगैरत्मानं साधमिष्ये ।' कुमारेणोक्तम् । 'न सामान्यं तव चरित्रम् । ततः कथय कोऽसि ।'
8 स पट्टीपतिर्जगद् । 'नासि मिहपिष्यः, एतच्च विसृतेण कथयिष्ये । सांप्रतं पुनः सार्यं मिहजनै- 9
9 लुप्यमानं निवारयामि ।' ततः पट्टीपतिना सार्यं सर्वं ऽपि मिह्येभ्यो रक्षितः । मिह्लाः सर्वे पट्टीपति- 9
भयतो दूरं नेष्टुः । यद्यस्य संयन्त्रि वस्तुगतमासीद् तत्तस्य पट्टीपतिरप्यपामस । मिह्लैः सार्यपतिर्निदप्यन् 9
धृत्या सेनापतये ऽर्पितः । तेनोक्तं च । 'सार्यपते, मा भयं भज, निजं पण्यं गृहाण' इति घट्टन् सेना- 9
12 पतिरुत्थाय कुमारेण समं सहाशिखरिशिखरसंश्रयां महापट्टीमाटिष्यात् । 12

10 § ४२) कुमारेण च पट्टीं नगरीसमानधियं तथा तन्मध्यस्थप्रासादं विशदं विलोक्य पृष्टम् ।
'यदमुष्य संनिवेशस्य किममिधानम् ।' तेनोक्तम् । 'एतस्याः पल्याध्विन्तामणिरित्याख्या ।' एवमन्यान्य- 10
15 प्रश्नपरः कुमारस्तेन समं राजमन्दिरमाससाद् । ततो द्वावपि मणियेषु भद्रासनेषु संनिविष्टौ । ततश्च 15
ज्ञानपीठमलंकृत्य विक्रमनालतीगन्धसनायं लक्षपाकं तैलमुत्तमाङ्गे प्रक्षिप्य संवाहकैः कमलकोमलकर-
तलैः सुखेन संवाहितौ । ततस्तौ क्रोणजैर्लैरङ्गं प्रक्षाल्य शुचिभूय चन्द्रांशुनिचययूते इव श्वेतवाससी 15
18 परिधाय ततस्तदन्तर्वर्तिनि देवतायतने कनकमयकपाटसंपुटमुद्रात्प शिवश्रियो द्वारमिध भगवतां 18
जिनानां कनकरत्ननिर्मिताः प्रतिमाः समभ्यर्च्य जिनस्तुतिचतुर्विंशिकां परामुद्य प्रणिपत्य च भोजन-
मण्डपमुपाजग्मतुः । ततश्च यथासुखं भोजनं निर्माय स्वैरं परस्परं यावद्द्वार्तां कुर्वन्तौ त्रिपुरस्ताद्यदकसात् 18
21 प्रावृत्तसितधौतनियसनो लोहदण्डव्याधृतकर एकः पुरतः समागत्य सेनापतेः पुरोभूय इदं पपाठ । 21
'जानास्यपरसंसारमसारं सागरोपमम् । चक्षुषेः श्रिजेतं शिवशर्मकदेशकम् ॥ ३६२
एतदध्वयसायासु विरतिं न करिष्यसि । अतस्त्वां लोहदण्डेन ताडयिष्यामि निपृष्टम् ॥' ३६३ 21
24 इति यदता तेन सेनापतिरुत्तमाङ्गे मनाक् ताडितः । ततो महागाडमन्त्राभिर्मन्त्रितसिद्धार्थं प्रहृतो भुजंगम् 24
इवाधोमुखः स्थितः सेनापतिरित्यचिन्तयत् । 'अहो, यौतुकं यदनेन निर्दयमनसा सुपुरुषस्येदशस्य 24
पदपतो ऽहं प्रहतः कर्करो भणितश्च । अथवा मम प्रमादिन एतेन रम्यमेव विरचितम् ।

27 जराशूलमहारोगदुःखतता भ्रमन्ति हि । संसारघोषान्तराश्रान्तरान्तस्तनून्धृतः ॥ ३६४ 27
तदन्तः को ऽपि यो भव्यः कर्मव्रान्धि विभिद्य सः । सम्यक्त्वरत्नं दुष्पापममूर्ख्यं स्वीकरोति च ॥ ३६५
तदेव फलकं प्राप्य भवाम्मोघो प्रमाद्यति । यः शरीरी स सद्यः स्वं तनुते ऽतनुदुःखम् ॥' ३६६ 27
30 इति चिन्ताचान्तमनसं सेनापतिं वाप्यजललयहृतनयनयुगलं प्रसुकदीर्घेनिःश्वसं दीनास्यं निरीक्ष्य 30
कुमारः प्रोज्जत् । 'भद्र, कथय क एष वृत्तान्तः ।' ततो दीर्घं निःश्वस्य सेनापतिर्जेजलप । 'कुमार, श्रूयताम् ।
§ ५०) लोकैर्युगुणग्रामभिरामसि गतायमा । धरात्मा ललाटमर्धीः पुरी रत्नपुरी वरा ॥ ३६७
33 स्वःपुरीघोम्रघन्वाद्या व्योमथीवत्समङ्गला । अलकावासचनदा या लङ्केय सदा धरा ॥ ३६८ 33
धनायनीय सद्येना कलिता ललिताशाना । सुपुत्राणां सनायुक्ता धीफलैः सुमनोरमा ॥ ३६९
तत्र रत्नमुकुटाद्भिः प्रद्विभ्रमहीपतिः । समसि पृथिरीपालः पालिताखिलभूतलः ॥ ३७०
36 तदङ्गजौ दर्पफलिको भुजफलिकश्च । एवं च तस्य राज्यं पालयत एकसिधमावासादिने प्रदोषे वासवेद्म 36
प्रविष्टस्य किमपि क्षिन्तयतः प्रदीपे पतङ्ग एकः समागतः । राधा प्रहृत्यनुकम्पितहृदा चिन्तितम् 'अयं 36
घराको मर्तुकामस्तस्मादमुष्य परिनागं करोमि' । इति चिन्तयता तेन करेण गृहीत्वा धारद्वयं 36
39 कपाटविवरेण षष्टिः प्रक्षिप्तः । स पुनरपि दीपान्तिकमायातः । राधा चिन्तितम् । 'उपायरक्षितो जन्तुः 39

5) B वराकर्षे for एतदाकर्षे 7) P O साम्यं तव 8) P मिहाविव 9) B सनेति for सर्वे 11) B bow च
15) B सनाते for सनाते 21) C निरक्षिणो 23) P जानाम्नारे B जानासगर 33) B has some marginal
glosses on these verses धारयेन आद्या, पशे अश्रणि धनूषि देवा ते व्यथन्नाते धनुषासैराद्या ॥ धनदा दानेश्वरसौ सविता ॥
दत्तं संजयं रक्षि वष्टति दारव राक्षससौ सविता पुरी सरावरा प्रधाना ॥ नेत्रैश्चविधेयैरनक्षिता संवदा, पुरी पशे सर्वा नेत्रा स्वामिना
सविता ॥ एतन्ना मनोहरा अमला दिव्यपुत्राश्वा वन, पुरी पशे रक्षितानि आसनादि वसा ॥ नारदपृथुनक्षिता पुरी तद्
शार्वेर्नक्षिर्नचैवे स नाराणः ॥ निष्पत्तैः ।

1 सुचिरं कालं जीवति । इति ध्यात्वा प्रागुद्घाटिते समुद्रके राज्ञा पतङ्गं प्रक्षिप्य पिधानं च दत्त्वा स उपधाने 1
मुमुचे । अथ भूपतिर्निद्रासुखमवाप्य प्रगे समुद्रकं यावत्शिरूपयति तावत्तत्र गृहोलिकामद्राक्षीत् । तेन
3 समुद्रकं च पतङ्गशून्यं निरीक्ष्य चिन्तितम् । 'यदसौ निश्चितं कुड्यमत्येन भक्षितः । नास्ति कुत्रापि मोक्षो 3
विहितस्य कर्मणः ।

पूर्वजन्मार्जितं कर्म याधन्मात्रं शरीरिणा । शुभं वाप्यशुभं वापि तावन्मात्रमवाप्यते ॥ ३७१

6 इति महीपतेः सहसा वैराग्यमार्गजाद्विकस्य जातिस्मृत्या पूर्वभवः प्रकटीयभूव । 6

यथा पालितचारित्र्यः स्वर्गलोके गतः पुरा । सुखं भुक्त्वा ततश्च्युत्वाश्रेय भूपो भवं भुवि ॥ ३७२

§ ५१) अथ तस्य तत्रापसरे संनिहितया कयाचिद्वचतया रजोहरणवदनवर्षिकापात्रादिनवविधो-

9 पधिसमर्पणं चक्रे । ततः स राजपरिर्वात्कचालुश्चितु प्रभुत्तलायद्विभाता विभावरौ । पेटुर्मङ्गलपाठकाः । 9

'पूर्वमेव मुनेर्धर्मं जागरां प्रत्यपद्यत । ततो दिनमुखे चित्रं वयं सूर्यपरत्पणात् ॥ ३७३

उदयाचलचूलायामारोह दिवाकरः । पत्रालयेषु पन्नान्यवापन् भुवि विनिवृत्ताम् ॥ ३७४

12 प्रससार च सर्वत्र पत्रिकोलाहलो ऽनुलः । यवो वायु रतोद्भूतधमविन्दुततं हरन् ॥ ३७५ 12

अन्धकारं करोति स ह्रीरवस्त्रपलायनम् । अन्धकाररिपुकूरकपात्रतमयादिव ॥ ३७६

इन्दीवरं परित्यज्य पदं द्विर्मजते ऽभुजम् । कुसेवक इवाश्रीकं सश्रीकं स्वामिनं नयम् ॥ ३७७

15 स्वरोर्निवेश्यन्तीव पक्षिणो जगतो ऽप्यहो । ध्रियः प्रयान्ति चायान्ति चित्रभानुनिदर्शनम् ॥ ३७८ 15

नभोलक्ष्मीरुदयिने सूर्याय ददते मुदा । तारापुण्यच्छलादध्वं पादं चेन्दुकराम्भसा ॥ ३७९

एवंविधे प्रमाते ऽत्र भूप मोहं परित्यज । केशलं परलोकस्य हितमर्थं समाचर ॥ ३८०

18 तच्च तादृशं स्तुतिवातं पठितं श्रुत्वा भगवान् महर्षिः कपाटसंपुटमुद्राश्रय वासवेदमतो गिरिवरकन्दरा- 18
रकण्ठीरव इव निर्गतः । कृतकेशालुश्चनः पात्रजोहृतिमुखवर्षिकोपशोभितकरतलः पूर्वमेव शय्यापालि-

काभिर्दृष्टो । पूरकं चेति । 'भो भो! परिजनाः, एतैत त्वरितमस्माकं स्वामी कामपि विडम्बनां प्रातः

21 प्रयाति ।' तदेवमाकर्ण्य ससंभ्रमवशस्त्रलक्ष्मुरुरसनाखमुखरस्वरितमेवान्तःपुरपुरध्रीजिनो चाराङ्गना- 21
लोकः परिजनश्च तदा तत्रागतः प्रोवाचेति । 'नाथ, कथमस्माच्चिरपराधांस्त्यक्तवात्मानं विडम्ब्य प्रच-

लितः । अनाथास्त्वां विना वयम् ।' एवमन्तःपुर्यादिजनस्य च विलपतोऽप्यदत्तसंलापो भगवान् 24

24 गन्तुमारमे ।

श्रुत्वा विलपनं तस्य प्रोचिवान् मन्त्रिपुङ्गवः । 'किमेतदेव ते वृत्तं मुनिवेषसधर्मणः ॥' ३८१

§ ५२) एवं सचिवान्तःपुरीपरिजनेन पृष्ठलक्षेन समं भगवान् राजर्षिः पुरीवाल्लोचानं संप्राप । तत्र

27 च प्रसस्थारजन्तुविरहिते स्थाने प्रबोधाय प्रत्येकबुद्धः समुपाविशत् । ततो मन्त्रिवर्गो ऽन्तःपुरीजनश्च 27
निविष्टः । तौ च द्वयपि दर्पकलिकमुजकलिकावन्नत्यौ पितुः समीपमुपविष्टौ ।

ततो बोधविधानाय भगवान् मुनिसत्तमः । पापाहिजाङ्गुलिचिदां प्रारभे धर्मदेशनाम् ॥ ३८२

30 भयावहभवापाराकृपापान्तः परिभ्रमन् । चिराद्भूद्रीपमाप्रोति वहिन्नप्रवृद्धवी ॥ ३८३ 30

सदध्वनि सदाध्वन्यभावं भजत देहिनः । विड्मन्ति चरणं येन न तीक्ष्णा दुःखकण्टकाः ॥ ३८४

33 [द्वे द्वे लक्ष्मी समाख्याते प्रत्येकं विकलेन्द्रिये । देवतासु चतुर्लक्षी नारकैषु तथैव च ॥ ३८६ 33

तिर्यक्पञ्चिन्द्रियेष्वेव मनुष्येषु चतुर्दश ।] लक्षाश्चतुरशीतिः स्युर्जीवानामिति योनयः ॥ ३८७

पतद्दुत्पत्तितो जीवा बहुशो दुःखभाजिनः । भवन्ति यावत् सम्पत्त्वं नाभुवन्ति श्रियप्रदम् ॥ ३८८

36 प्रत्येकबुद्धो भगवान् देशनां क्लेशमाशिनीम् । अमायः स विनिर्माय पिचचार धरातले ॥ ३८९ 36

§ ५३) तस्य रात्र [आया] मुनौ पुत्रौ । अहं ज्येष्ठो दर्पकलिकनामा, अपरो भुजकलिकः । ततः

39 प्रभृत्प्राचां सम्पत्त्वमात्रथायकौ जातौ । तत्र मन्त्रिभिरयोध्यायामस्मितपृथ्व्यस्य हृदयमणौ भूपतेर्दूतप्रेषण- 39
पूर्वं तद्विज्ञापितम् । तेनेत्यादिषुम् । 'यथा प्रथमस्तुदर्पकलिको राज्ये निवेश्य इति' तथैव राजलोकेन

5) शरीरिणा 8) P has some blank space between वक्षिन् & पोषं, B पात्रविपोरविं, C वक्षिन् [पापादिन वि] पोषं 10) B सर्वपरायणा 11) P C पत्रालयानि P has blank space between पत्रालय and भुविनिवृत्तां, C पत्रालय [ननुभुज] निवृत्ताम् 14) P om. सश्रीकं 15) B 'निदर्शनम्' 18) P स्तुतिवत्पठितं, संपुटं तद्गुह्यम् 20) P 'निर्जन 21) P 'समुपरिजनान् पुरपुत्री' 22) B परीजनस्य, P तत्रागत for तदा तत्रागत 27) P under स्वाने & प्रबोधाय 28) B श्रवणं मुजकलिकोपलितो तव शिरु 33) P nom. द्वे द्वे etc to चतुर्दश put in square brackets 37) B adds, after the line ending with परतले, a line like thus तत्र सन्निधिं होतोती स्वस्त्यानमवापयी, P B om तस्य एत [आया] मुनौ पुत्रौ । अहं 38) P B write generally दृष्टम्, but now and then B reads दृष्टम् as well, P 'इत पूर्व

1 प्रतिपन्नम्, परमेको मन्त्रो तयैकध्विक्रितसक पका भुजफलिकजननी तद्भवो नामन्यन्त । ततस्त्रिभिरेक-
 2 मत्वानपेक्ष्य परलोकरूपगणय्य विमानं मम किमपि तदोपघमदायि, येन तदैव मम ग्रहिलत्वमुत्पदे ।
 3 अहं च कदाचिद्दिग्वासाः कदाचिन्नाश्रुताङ्गः कदाचिद्गुलीपधलितदेहः कदाचिद्गुहीतकरकपररखण्डः सर्वत्र
 4 परिभ्रममाणो ऽत्र विन्ध्यगिरिशिखरिक्कुहान्तराले क्षुधातृषाहान्तः पर्यतनदीपु सङ्घवीहरीतकीतमाला-
 5 मलकइलकलप्रभारकपाषितं तोषं धारत्रयं पीत्वा सर्वत्र द्रौपविप्रमुक्तः क्रमेण साग्धानो ऽभवमिति ।
 6 ततः स्वस्यचेतसा मया क्षुधातैतं पुण्यफलेभ्यः सृष्टयानुननेकमिदुज्जनातस्यः प्रवररूपः पुरुष एको
 7 दृढो । तेनहृमिमां पङ्गीमानीतः । ततो धारवनिताजनेनायां भ्रानं कारितौ । अयो देवतायतने मया तेन
 8 समं भगवान् जितः प्रणतः । तथा भोजनमण्डपे यथारुचि अवाभ्यां भोजनं विदधे । ततः सुखासीनेन
 9 तेन जल्पितम् । 'भो भद्र, निवेदय केन हेतुनामुष्यामटव्यां निर्माणुपायां न यत्समागमः, कुतो जितवचन-
 10 प्राप्तिः' इति । मयोक्तम् । 'रत्नपुर्यां रत्नमुकुटनरेन्द्रस्य स्रुतुर्दुर्पकलिक्रनामाहम् । स च मम पिता प्रत्येक-
 11 बुद्धो ऽभवदिति । ततः स्वीकृतजिनधर्मो ऽहमपि कर्मवशात् पतस्यां पङ्ग्यामागतः ।' तेनोक्तम् । 'यदि
 12 भवान् सोमवंशसंभवो रत्नमुकुटनरेन्द्रपुत्रस्ततः सुन्दरमजायत, यत आवयोरेफ एव धंशः । ततस्त्वं
 13 राज्यं स्वीकुद ।' ततस्तेन पङ्गीपतिना सर्वपङ्गीपतिप्रत्यक्षे सिंहासने ऽहं निधेदितः । सर्वं ऽपि पङ्गीपतयो
 14 भणिताः । 'पद्भवतामयमेव नरेभ्यः । अहं पुनर्यन्मनो ऽमिमत् तत्करिष्यामि' इति भणित्वा पङ्गीपतिनि-
 15 गंतः । तस्यानुगमनं विधाय सेवकाः पङ्गीपतयो निर्वर्तताः । अहं पुनः स्लोकमपि भूमिभागमप्रतो
 16 ऽगमम् । व्याघ्रटमानस्य मे तेन शिक्षा प्रदत्ता । 'यद् वत्स, जीववधो न विधेयः । भण्यरीत्या प्रजाः
 17 पालनीयाः । प्राणान्ते ऽप्यरुह्यं नाचरणीयम् । धीजिनयमं कदाचन न प्रमादः कार्यः' इत्युदित्वा पङ्गी-
 18 पतिः कुत्रापि गत इति न ज्ञायते । अहमिति मन्ये कस्यचिद्दुरन्तिके प्रयज्यामभ्युपपन्नः । तदिनाशार-
 19 भ्यात्र कुमार, न को ऽप्यसद्राज्ये ऽनीतिविधाता ।

§ ५४) अहमपि पुनः कियता कालेन कर्मवशातो महामोहप्रस्तचित्तो विस्मृततत्सर्वशिक्षः सर्वा-

21 न्यापपरः समभवमिति जर्जरितकलशशक्षितपयोवञ्जिनवचनरहस्यं सर्वमपि मम गलितम् । शिक्षा-
 22 रोपापि दुर्जनप्रीतिरिय विलयं गता । अतो मयैव पुरुषो निदेशितः, बहोभैनाहमीदृशीमवस्थामानीतस्त-
 23 रया लोहदण्डेनाहं सरणार्थं ताडनीयः । ततो ऽयमपि प्रतिदिनं मां लोहदण्डेन ताडयति ।' ततः
 24 कुमाररेणोक्तम् । 'अमुं वृत्तान्तमाकर्ण्य कस्य चेतो न चित्रीयते । महासत्त्वो रत्नमुकुटः प्रत्येकबुद्धो
 25 ऽजनि । दुर्लोभो जितप्रणीतः पन्थाः । दुर्जयो लोभपिशाचः । तद् भो महाशय, किं खेदमुद्ब्रहसि, यन्मया
 26 तच्छिक्षा विस्मृता [इति] अनुशयवतस्त्व साद्यापि तथैवास्ति, तस्मात्प्रजावयं किं तेन ।' एवं कुमाररेणोक्तं
 27 तेन जगदे । 'एवमेतन्न संदेहः, परं भवान् विद्वानरूपकलाकलापिनिपदाक्षयदाक्षिण्यसुर्यैर्गुणैर्जायते
 28 यथा महाकुलप्रसूतो महासाहसिकः । पुनरिदं न जाने यत्कुमारस्य कीदृकुलम्, किमभिधानं, तच्चिवेदय ।'
 29 कुमाररेणोक्तम् । 'अयोध्यानायकस्य दृढवर्मणस्तत्र पितृव्यस्य पुत्रः को ऽप्यस्ति किं वा न । तेन दीपं
 30 निःश्वस्योक्तम् । 'कदाचिन्मया पथिकस्यैकस्य पाश्र्वं श्रुतं, यथा दृढवर्मणो महीपतेर्लक्ष्मीप्रसादतः पुत्र-
 31 प्राप्तिरभूत् । पुनर्न जाने पश्चात् किं तत्र वृत्तम् ।' कुमाररेण भणितम् । अहं स एव दृढवर्मनरेन्द्रस्य
 32 कमलाप्रसादलब्धः कुवलयचन्द्रामिधस्मनुजः ।' एवं निशम्य तेनोक्तम् । अये, मम भ्राता भवान्' इति ।
 33 ततो गलप्रयनयुगलजलविन्दुर्दुर्पकलिकः पप्रच्छ । 'कथय कथं कुमार, एवंविधे तपात्यये जलदजल-
 34 धारासिपूरितधरातले सर्वजनालहादविधापिनि राजहंसप्रयासदायिनि विपुक्त्यावनमनोबनावननीवनयहौ
 35 सकलकमलचयनशमनशमने मुदितमत्रमपूरसमुच्चरितकेकारवे कलिकाल इय संचरद्द्विरसनमण्डले कुभू-
 36 पताविव प्रदृष्टसन्मार्गे जंबालजालजटिलमार्गलप्रकण्टककोटिदुःसंचरे पपःपूरवाहेण पतितगर्वाशतसंकुले
 37 प्रचण्डपवनोच्छालितांश्लिङ्गलहरीदुरुचरगिरिसरिधिकरे स्वं स्यात् विमुच्य क चलितो ऽसि ।' कुमा-
 38 रेण सर्वमपि निवेदितम् । 'यत्पुनः संप्रति मया विजयापुर्यां कुवलयमाला प्रबोध्या' इति ।
 39 § ५५) एवं दिनत्रयं तत्र प्रीत्या स्थित्वा कुमाररेणोक्तम् । 'यदि तवादेशो भवति तदाहं प्रजामि'
 40 इति । नृपेण भणितम् । 'त्ययावश्यमेव गन्तव्यं यद्येवं ततो ऽहं त्वत्कायकौशलहेतवे विजयापुरीं याव-
 41 त्स्वसैन्यकलितः समायामि, यतो भवानेकान्ति मार्गपरिक्षानानिपुणः ।' कुमाररेणोक्तम् । 'यतो ऽनुबद्धैरेव
 42 भवन्तः, स्लोकं धलम्, अतो भवतामागर्तुं नोचितम्' इत्याकर्ण्य तर्हि 'भवतु भवते स्वस्ति' इत्युदित्वा

2) a [विमानं] for विमान 5) b क्रमेण समभवमिति 8) b यथाहत्या 10) b om. इति 16) f om. ने,
 b adds न for it on the margin. 18) b 'दारव कुमार 26) f b om [इति] 34) b राजहंसप्रयापिनि 37)
 f om. क. 38) f b बोध for प्रबोधा, b om. इति (this portion added on the margin).

- 1 पत्नीनुपतिः कुमारस्य दक्षिणापथं प्रचलतो ऽनुगन्तुं प्रवृत्तः । ततः कुमारं तरुणतरुणलतागुलमान्तरि- 1
 तमशय्य भूमिपः सदनमागत्य माननीयान् संमान्यापृच्छ्य प्रकृतिसज्जनं राज्यव्यवस्थां च कृत्वा दीनेश्वो
 3 दानं वितीर्यात्यन्तदुःसहताद्विरहदहनदन्दहमानतनुना चारविलासिनीजनेन दीनवदनं विलोक्यमानो 3
 मताय निःसत्तार । कुमारी ऽपि क्रमेणानेकगिरिसरिभ्रमाटवीमुल्लङ्घयन्नेकप्रामाकरपुरेण कौतुकात्ति
 प्रेशमाणो मकराकरतटस्थितां विजयापुरीमवाप ।
- 6 सुजातयः कुलीनाश्च क्षिण्यमुग्धालिसेविताः । सदारामा यद्विश्रान्तयत्र सन्ति विराजिताः ॥ ३९० 6
 [.....] चापीतमणिमयागारविद्योतिताम्भसि ॥ ३९१
 स्त्रीणां स्तनाधरेण स्यात्कारपीडनखण्डने । क्षेहहानिः प्रदीपेषु यदन्तर्न पुनर्जने ॥ ३९२
 9 उचुहाः कुम्भिनः स्फूर्जद्भद्रजातिसमाधिताः । मर्याद्यं यत्र विद्यन्ते भद्रजातिमनोहराः ॥ ३९३ 9
 नरा विरेजिरे यत्र द्विधा विक्रमशालिनः । द्विधा सुवर्णसथ्रीका कलाकेलिप्रिया द्विधा ॥ ३९४
 यत्र जन्ममज्जन्यं च जनानां न कदाचन । अतस्तु मार्गणः को ऽपि न धारे न च मन्दिरे ॥ ३९५
- 12 § ५६) ततः कुमारस्तदुत्तरविगिभाने चरणवङ्गमणाक्षमं शृणं विधम्य व्यचिन्तयदिति । 'एषा 12
 सा निजयापुरी या साधुना निवेदिता, परं पुनः केतोपायेनान कुवलयमाला द्रष्टव्या' इति विचिन्त्य
 कुमारः समुत्थाय नाताविधवर्णरत्ननिन्वासोद्यचादिकाञ्चनघटितमाकारचलयोपशोभमानविद्रुममयगो-
 15 पुरकपाटसंपुटां पुरीं स यावत्किञ्चूभागं व्रजति स तावत्पयोहारिणीनामनेकशो घाताः शुश्रावेति । 15
 कयाचिदुक्तम् । 'एषा कुवलयमाला कुमारिकैव क्षयं यास्यति न च को ऽपि परिणेष्यति ।' अन्यया
 भणितम् । 'विधिना विवाहारात्रिस्तथा न विदिता, यतो नाम रूपयौवनविलाससौभाग्यगर्विता कुलरूप-
 18 विमन्त्रालावण्यसंपूर्णानपि नरनाथपुत्राश्रेच्छति ।' तथानेकदेशसमायातज्यसायिनां विचित्रा भाषाः 18
 शृण्वन् विपणिश्रेणिमार्गं धनिजां विधिधानुल्लापानाकर्णयन् नागरधनिताद्यवलयविमललोचनमालामिरभ्य-
 चर्यमानः शिरसिद्विपतप्रनिर्मितातपवारणशतसंकुलद्वारप्रदेशम् अनेकसैवकलोकानवरतयातायातपार्थिघ-
 21 मनिगमि रङ्गशुभ्रतुरङ्गनिघुरखुरक्षुण्णशोणितलं बन्धिवृन्दपठ्यमाननृपगुणप्राप्तस्तुतिशतमुत्तरितदिगन्तरं 21
 धैरिवारनिवारणवारणसंचरणकोलपालिविगलदानजलजम्बालजटिलं विजयसेनतरेश्वरस्य राजाङ्गणमा-
 जगाम । तत्र च राजलोकं सर्वमपि चिन्तापरं करतलम्यस्तमुखकमलं विलोक्य कुमारेण को ऽपि राजपुरुष-
 24 धिन्ताकारणं पृष्टः । तेनोक्तम् । 'मो महासत्त्व, नैषा दुःखचिन्ता, किन्त्वच भूपतिपुत्र्या कुवलयमालया 24
 पुण्यद्वेषिण्या राजद्वारे एषे लिखित्वा गाथायाः पाद एको ऽघलम्वितो ऽस्ति । यः को ऽप्येनां
 गाथां संपूर्णां करोति स मां परिणयति न कश्चिदन्यः । ततस्तां सर्वो ऽपि नृपतिलोकाः स्वस्वमन्वयुसारेण
 27 चिन्तयप्रसिद्धि । कुमारेणोक्तम् । 'कीदृशा स पादः ।' तेनोक्तम् 'एष ईदृशः ।' यथा "पंच वि पञ्जे 27
 विमाणमि ।" कुमारेण भणितम् । 'यदि तावदेनां गाथां को ऽपि पूरयति ततस्तस्याः पूरितायाः
 किमभिज्ञानम् ।' तेनोक्तम् । 'सा चैव कुवलयमाला तदभिज्ञानमिहा । यतः पूर्वमैथया पादत्रयं गाथायाः
 30 पत्रके लिखित्वा गोलके निक्षिप्य तदुपरि राजमुद्रां दत्त्वा कौशवेदमनि निचिक्षिपे ।' कुमारेण 30
 चिन्तितम् । अहो, प्रकटीभूता मायादित्यस्य माया ।'

§ ५७) अथान्तरे राजद्वारे जनस्य जलधित्तलगम्भीरः फलकलो ऽभवत् । तत्र सर्वमपि लोके

- 33 प्रलयकालवत्सुग्धद्वयं वीक्ष्य कुमारेण चिन्तितम् । 'क एषो ऽकाण्डोत्पातः' तत्सत्यमभूद्यत् 'शान्ति 33
 बुधैतां वेतालोत्थानम्' इति यावत्कुमारो निरूपयति तावन्नयवारणवारणः प्रोन्मूलितालानस्तम्भदलेदि-
 तनिषिडनिगडः प्रोद्यन्मददुर्दमः संमुत्समायातः ।

- 36 तिलोचय इव प्रोद्यैः सतः प्रालेषशैलयत् । पञ्चाङ्गमपि वेगेन यो जिगाय मतङ्गजाः ॥ ३९६ 36

4) D "दक्षिणमुत्तर" 6) F leaves blank space विविधा And न्यागार, B विविधा । शरीररत्नी (ने!) मयापरीक्षितानामपि, C leaves blank space between विविधा And न्यागार (standing for न्यागार of the text) On these verses A has some marginal glosses दत्तां नरणां सत्यपन्नं अरुणा बद्धिर्भवे तत्राटनैवे एता सन्ति पिय संति । गुणार्थीमदिन एते तुल्ये ॥ ऽपिभिः अनेके तन्वीम तेरेण ॥ इत्यने विवेका एतिका ऽभिना । एते एते एते निमज्जते यत्राण्य ॥ मयापरीक्षिते एतन्ति । विरिचि एते विज्ज- सत्ताररेण एतन्ति ॥ संज्जयामहीह दएण व ॥ एतन्नां एतन्तरीयां वा वेत्ति एतन्नां तत्राटनं अरुणा सत्यपन्नोत्त ॥ विरोपनेण एते । अन्ये संज्जन् । ऽऽम्बुतन्ना [] एव दान्तीकये । तन्मन्तारं मन्ती एते दएणे वा न इत्यपि एते न इत्यपि एतेरे ॥ एतन्नां संज्जयामहीह एते न । विज्जयार सवधी न ॥ 50) F "दक्षिणमुत्तर", B "नरत्तपन्न" 22) F "एतन्तन्तः" 23) D om. हेनेत्तम् 31) D om. ति

- 1 तं तादृशं कुपितं साक्षात्कृतान्तमियायान्तं राजा कुचलयमालया समं विलोकितुं शिरोग्रहमाकरोह । 1
कुमारस्य च पुरो गजं सविधं पव वीक्ष्य नृपतिना समादेशितम् । 'मो भद्र, सत्त्वरूपसर यतस्त्वं
3 बालः ।' इति नृपवचो निद्राम्य रोषारुणलोचनः कुमारः सहसा भूयसा तेजसा ज्वलन् जयकुञ्जरं 3
वशीकृत्य वशानयोः पदद्वयं दत्त्वा कुम्भस्थलमलंचकार । तत्रस्थेन तेन पठितम् ।
'कोसंबिधम्मनंदणमूले दिग्गहा तव च काञ्चन । कयसंकेया जाया पंच वि पउमे विमाणमि ॥'
6 तदाकर्ण्य पूरितेयममुना 'समस्या' इति वदन्त्या कुचलयमालया मकरन्दगन्धलुभ्यागतलिमालारव- 6
मुक्षरितासितकुसुमवस्त्रमाला कुमारस्य योग्या प्रेषिता । तेन च कण्ठकन्दले समारोपिता । रोमाञ्चकव-
चितेन नृपेणोक्तम् । 'वत्से कुचलयमाले, साधु साधु वृत्तम् ।' तावत्तत्र पूरितायां समस्यायां राजलोकेन
9 जयजयारावश्चोके । अहो, मनुजो ऽपि को ऽप्येव दिव्यप्रभावः । ततश्च, 9
तदुपरि परितः सुरैरदृश्यैः सुरपयतो मुमुचे प्रध्वनवृष्टिः ।
असमगुणगणप्रमोदपूर्णैर्भवति हि भाग्यभृतां किम्नमत्र ॥ ३९७
- 12 § ५८) अथ पूर्वोदितो दृढवर्मराजप्रतिपत्तसूनुर्मालयराजपुत्रो महेन्द्रकुमारः सहसागत्य जयकुञ्जर- 12
करिणो ऽन्तिके प्रोवाचेति । 'श्रीदृढवर्मनरेन्द्रनन्दन शशिधंशमुक्ताफल कलाकुलग्रह दानशौण्ड
प्रणतजनवत्सल कुमार कुचलयचन्द्र, जय जय' इति । ततः कुमारः समुपलक्ष्य महेन्द्रकुमारं ज्येष्ठं
15 सहोदरमिव मन्यमानः प्रीतिप्रमुदितमना जयकुञ्जराजवरस्कन्धमारोप्य पितुर्द्वेष्याश्च कुशलं प्रमन्थ 15
भवानपि कुशलशाली । अथ नृपस्तरागतः प्रोचे 'अहो, क्रियन्ति चित्राणि ।
एकं तावदसौ सुरुपसुभगः कुम्भी द्वितीयं वशीचक्रे दिव्यसुमप्रक्रमपतनं व्योन्नस्वृतीयं तथा ।
18 तुर्यं यत्पदपूर्णं स्वदुहितुः प्रीतिः पुनः पञ्चमं पठं श्रीदृढवर्मजो निखिलमप्येतच्चामत्कारि मे ॥ ३९८ 18
यत्प्राप्तमेव वत्सया कुचलयमालया अस्य पुरुषसिंहस्य प्राप्त्या । पुत्रि, त्वया कृत्रिममेव पुरुष-
द्वेषित्वं प्रकटीचक्रे । 'इयं परिणेष्यति' इति जैनवचनमपि तथ्यमासीत् । वत्स, त्वं कुञ्जरं समर्प्य
21 गजपत्नारोहेकाणाम् । त्वं च सौधमध्यमागच्छ ।' इत्याकर्ण्य कुमारो महेन्द्रकुमारेण कुमारेण समं मध्ये 21
गत्वा सिंहासनस्थं नृपं नत्वा यथोचितासने निपत्ताद् । ततः पितुरादेशेन कुचलयमाला कुमारं सन्ने-
हया दशा पश्यन्ती शुद्धान्तमध्ये गतवती । राज्ञादिष्टम् । 'वत्स, कथ्यतां कथं भवानेकाकी कार्पटिकवेपधारी
24 दूरदेशान्तप्रयायातः ।' कुमारेण प्रोचे । 'देव एव जानाति । परमद्यैव कर्मवशातः परिभ्रमन्नत्र समा- 24
यातः ।' राज्ञोक्तम् । 'महेन्द्रकुमार, सैप दृढवर्मतनुजो यस्याभागमनं त्वयासाकं पाश्र्वे पृष्टम् ।' ततः
सविनयं महेन्द्रेण विहातम् । 'देव, सत्यमेवैतत् ।' कुचलयचन्द्रेण वभाषे । 'भवतः कुतः समागमः ।
27 'महेन्द्रेणोक्तम् । 'देव, श्रूयताम् । तदा भवान् वाहकेलिप्रवृत्तः समुद्रकलोलवाजिनापजहे । 27
पश्यतो राजलोकस्य समुत्पत्य नभस्तलम् । तुरङ्गमः क्षणेनैवादृश्यमर्गमुपगतः ॥ ३९९
§ ५९) ततो नृपतिना सेवकलोकेन साकं स्वतृप्तो ऽतिदूरं गतेनापि कापि भवतः प्रवृत्तिर्न
30 श्रुता । तत्रस्थपुरप्रदेशे तुरङ्गः पवनवर्तः पतितो मृतश्च । 30
राज्ञापि त्वद्विद्येनेन पवनवर्तमृत्युतः । अत्यन्तं दुःखितः क्षिप्रं मूर्छितः पतितः क्षितौ ॥ ४००
भस्माभिः कदलीपत्रवातैराभवासितो नृपः । विपाकं कर्मणो जानन्नपि ध्वलपदस्रवत् ॥ ४०१
33 'कुमार विक्रमाधार स्फाराकार गुणाकर । अनायं मां परित्यज्य गतस्त्वं केन कर्मणा ॥' ४०२ 33
एवं धनुष्या विलपन् मञ्जिजनेन नृपतिर्योधित इति । यथा 'पूर्वं सगरचक्रवर्तिनः पट्टिसहस्रमिताः
पुत्रा ज्वलनप्रमजातकोपयिसर्पद्विपज्वलनज्वालावलीभिः क्षणमात्रेणापि भस्मसात्कृताः परं तेनापि
36 चेतसि शोकस्य नावकारो ऽद्रायि । तत्रापि, कुमारः केनापि देवेनापहतो ऽस्ति, तस्यावश्यं प्रवृत्ति- 36
रेष्यति । ततो देव, कातरत्वमुत्सृज्य सर्वथा धीरमार्गमवलम्ब्य' इति । ततो ध्यावृत्य तत्प्रतिबोधितः
क्षितिपतिः प्रासादमासदत् ।
- 39 प्रयासो यद्दिनादेव कुमार भवतो ऽभवत् । तदैव यौगपद्येन सौख्यस्यापि वपुष्यताम् ॥ ४०३ 39
त्वद्वियोगे महादुःखाञ्जनन्यापि निरन्तरम् । गलत्रेनजलैर्भूमिर्निर्ममे पङ्किलासिला ॥ ४०४
त्वद्वस्त्रहृदयोः गन्निज्वलज्वालाभयादिषु । प्रपलायितुमिच्छन्ति प्राणा देवानुजीविनाम् ॥ ४०५

1) 'मितावर्त' 2) 'om च' 7) 'om' 21) 'P B om. कुमारेण, B' मय 28) .
दीर्घपरीत्रन - some lines are skipped over
astray by a similar word.

- 1 अनुभूतं न केनापि दुःखं देव त्वया सह । अकृतमानिव हात्वा प्रतस्थे श्रीः शरीरिणाम् ॥ ४०६ 1
 तथा कथंचित्त्वह्मन्नादरोद्रीप्रगरीजनः । अपि स्तनन्वया येन स्तन्यपाने निरादराः ॥ ४०७
- 3 यं विना क्षणमात्रं न स्वीयते घालकैरपि । आहारस्तल्यजे तैः स त्वद्वियोगातिदुःखितैः ॥ ४०८ 3
 सारिकाशुकशिप्यारिपक्षिभिर्भुंक्तिरुञ्जिता । त्वदुस्सहवियोगार्तेरपरेषां तु का कथा ॥ ४०९
 सजीवमपि निर्जीवं सचैतन्यमपि स्फुटम् । चैतन्यरहितं चक्रे त्वद्वियोगः पुरीजनम् ॥ ४१०
- 6 स प्रदेशो न को ऽप्यस्ति यत्र त्वं न गवेयितः । पुरुषैः पौरुषाधीनैर्न लेभे किंवदन्यपि ॥ ४११ 6
 राजापि त्वद्वियोगेन जातः कान्त्या भृशं क्रुशः । भीष्मप्रीप्नियोगेन साकार इव चारिणा ॥ ४१२
 § ६०) ततः कुमार, एवंविधे काले कियत्यपि ध्यतीते प्रतीहार्यां विशतम् । 'यदेव, कीर एको
- 9 भवद्दर्शनाभिलाषी ।' राज्ञोक्तम् । 'कथं कीरो ऽपि तत्रप्रवृत्त्यभिन्नः ।' ततो राजावेशेन प्रतीहार्यां समं 9
 शुक्रः क्षमापतिपदान्तिके समागत्य विशापयामास । 'देव अवधारय, कुमारः कुचलयचन्द्रः कुशलशाली ।'
 ततो नृपतिः कीरं निजतनूजमिव क्रोडमारोप्य जगाद् । 'वत्स, कुमारनिर्विणोपदर्शनो भवान् । कुत्र
- 12 त्वया दृष्टः, कियत्कालान्तरं कुमारस्य दृष्टस्य समजनिष्ट ।' ततः कीरेण तेन स्पष्टाक्षरं संदेशहारकेणैव 12
 'ह्यापहारादारभ्य कुचलयमालालंघृतविजयापुरीगमनान्तस्तव वृत्तान्तो भूपस्य पुरो न्यवेदि ।'

इत्याकर्ण्य महीपतिः परिलसद्रोमाञ्चवर्माञ्जितः

प्रोह्लासिप्रमदाग्निमध्यपतितं सं मन्यमानस्ततः ।

प्रोचे हास्तिकराजकाश्वनिवहैः प्रीतस्तथा नो यथा

कीरोद्रीर्णतनूजकायकुशलधृत्या तथा संप्रति ॥ ४१३

- 18 ततो लघ्वस्वादुसहकारादिफलाहारप्रसादः शुक्रो गतो निजमेव निवासवमं राश्या समादिष्टः, मां प्रति 18
 च प्रोचे । 'महेन्द्र, विजयापुरीं प्रति संप्रति गन्तुमिच्छामि ।' ततो मया विशतम् । 'देव, ममैवावेदां
 ददस्व, न पुनस्तत्र मार्गवैषम्यतस्तत्रभवतां भवतां गमनं सांप्रतम् ।' ततो देवेन तव प्रवृत्तिगिसित्तमपरै
- 21 राजपुत्रैः समं प्रेषितस्य ममात्र प्रीमकालस्यैको मासश्चयो धर्षाकालस्य च समभवन् । एकदा विभुं 21
 विजयसेनमेव प्रणम्य मया विशतम् । 'देव, नरेन्द्रद्ववर्मपुत्रः कुचलयचन्द्रो भयस्समीपमुपागतः किं
 वा न ।' ततो ऽनेन स्वामिनादिष्टम् । 'सम्पन्न न जानीमः, परं महेन्द्र, तवात्रैव तिष्ठतः कियद्भिर्दिनेर्नैर्दि
- 24 पुनः कुचलयचन्द्रो म्लितः ।' ततो भूपवचो ऽङ्गीकृत्य त्रिकचतुष्फल्वरदेयकुलमठप्रपारामविहारेषु 24
 भवतः शुद्धिं गवेययद्दहं यावत्स्थितस्तावद्य दक्षिणलोचनेन स्फुरता धामोत्तरभुजेन च भवद्दर्शनं
 सर्वेन्द्रियप्रीतिकारि समजायत ।' राज्ञोक्तम् । 'सुन्दरमेतज्जातं यदत्र प्राप्तः कुमारकुचलयचन्द्रो भवता ।
- 27 सर्वथा धन्यानामुपरि वयमेव स्थिताः । अधुना युवमावासं प्रजत, यथा दैवप्रसादात् कुचलयमालायाः 27
 प्राणिप्रीडनसं विर्षाय भवद्भिर्निके प्रेषयामि' इति वदन्नराभिप्रेतिसुहृत्स्यौ । ततः कुमारो महेन्द्रेण समं
 भूपतिसामर्पितनिकेतनमुपाजगाम । ततस्तीं विहितज्ञानभोजनीं यावत्सुखासीनीं तिष्ठतस्तावन्हापज-
- 30 प्रेषिता राजप्रतिहारिका समागत्य जगाद् । 'यदेवः स्वयं भवन्तमित्यादिशति, अथ कुचलयमालायाः 30
 प्राणिप्रहणश्रुते गणयेन लग्नशुद्धिर्विलोकिता, परं सर्वप्रहयलोपेताद्यापि न वर्तते, अतः कुमारेणात्यन्तो-
 त्सुकमनसा न भाव्यम्, सांप्रतं स्वमन्दिरं ह्यात्रैव प्रीडासुखमनुभवतु कुमारः' इति निवेद्य सा निययौ ।
- 33 महेन्द्रेणोक्तम् । 'अद्यापि लतां दूस्तरम्, ततः श्रीदृढवर्ममहीपतेः पुरस्तात्प्रागगमप्रवृत्तिविद्वसिकया 33
 श्राप्यते' इति भणित्वा निष्क्रान्तो महेन्द्रः ।

§ ६१) ततश्च कुमारो व्यचिन्तयदिति । 'यदि विषमं मार्गमुद्दिश्यायात्तेन मया मुनिनिवेदितं

- 36 माथापूर्वकं चक्रे, परं तथापि विधियशस्तस्याः संगमः । इयन्ति धारयानि न मे खन्ति, यैरिमां परिणे-36
 प्यामि । भूयो ऽपि केनोपायेन तद्दर्शनं भविष्यति । यदि त्रियया वेपं विरचय्य फन्यान्तःपुरे फयाचिद्र-
 दयया सह यामि, ततः सत्पुरुषचरितविमुक्तं राजविहदं च । यस्मोद्दण्डभुजप्रकाण्डे ऽतिशायिनी
- 39 शक्तिव्यक्तिः स कथं लोकावित्यं महिलावैषमातनोति । मथया तस्याः सरीरजनस्य सद्देवं वितौर्यं तामप-39
 दस्य गच्छामि, तदपि कुलीनस्यानुचितम्' इति चिन्तयतस्तस्य यहिरागतो महेन्द्रो यमाण । 'अथ मया
 त्वदिहायस्यानोद्भवतः सर्वाः ऽपि तातस्य विभाषितो ऽस्ति । कुमार, तत्किमस्यस्यचिच इय लक्ष्यते
- 42 भवान् ।' कुमारेणोक्तम् । 'सुन्दरतरमायवितमेतद्भवता । धयमेतावर्त्यं भुवमागताः, परं भूपतिर्नर्जो 42

13) F. coll. D. 1. 18) F. B. 'मन्दरे नो (B नो) मन्डरे, B क्लरिद, B coll. मां मरि व मेपे. 19) B मन्दिपानः.

24) O मितिपत्नी. 25) F has blank space between 'क' and 'वा', O विजयविजय for मोरवद, F B coll. व.

26) B कुन्दरः कुचलय. 33) F प्रत्यक्षतः O पुत्रप्रजनन. 39) B मय for भवता.

- 1 विपादपरवशं मानसं मां कुरु । स युवात्र समागत पथ विभाव्यते यथा शङ्खचक्राङ्किता चरणप्रतिकृतिः ।¹
 ततस्तदादेशवचनान्ते सर्वा भूपि चेटिकास्तद्दीक्षायै प्रसन्नः, परं कुत्रापि तामिर्न दृष्टः । भोगवत्या मणि-
 3 क्षम् । 'स्वयं गत्वाहं विलोकयिष्ये, त्वया पुनरप स्यातव्यम्' इति वदन्ती भोगयती गता । कुवलयमालया
 चिन्तितम् । 'एतत्सर्वमपि कपटं मन्ये यत्नेन यूनाभोग्याने सङ्केतः प्रदत्तः । अन्यस्य कस्यचिदर्थं चरण-
 प्रतिविम्बः । स युवा देवानामपि दुर्लभो मया कथं प्राप्यः । यावता कालेन तातो मां परिणादियिष्यति
 6 तावन्तं को जीविष्यति, सांप्रतं तत्करोमि यथा दुःखानां भाजनं न भवामि' इति विचिन्त्य कुवलयमाला
 पाशरचनायैकं लवलीलतागृहं प्रति चलिता यत्र कुमारः स्वयमेवास्ते । तेन च सा समागच्छन्ती
 वीक्षिता । ततः क्षणं कुमारो लज्जित इव भीत इव विलक्ष इव जीवित इव सर्वयैधानाप्येवमवस्थान्त-
 9 रमवाप । सा च तं समीक्ष्य 'एकाकिनी' इति भीता, 'स एवायम्' इति प्रमुदिता, 'स्वयमागता'⁹
 इति लज्जिता, 'मया पूर्वमेव वृतः' इति विश्वस्ता चतुर्दिक्षु प्रेषिततरलतरारकदृष्टिः सप्ताध्वसा सस्तम्भा
 सविसया सखेदा सरोमाञ्चा समभवत् । तदा तयोः परस्परं निरीक्षणेनापि तस्मिन्मजायत यत्कवि-
 12 वाचामप्यगोचरम्, दिव्यशानिभिरप्यनुपलक्ष्यम् । ततः कुमारेण साहसमप्यलभ्य घोरित्यमहीरित्य¹²
 कामशास्त्रोपदेशं स्मृत्वा समुत्सृज्य लज्जां परित्यज्य साध्वसं 'सुन्दरि, भवत्यै स्वागतम्' इति वदता
 प्रसारितोमभुजादण्डेनांसस्यलयोः कुवलयमाला जगृहे । ततः सा प्रोवाच । 'कुमार, मां सुञ्च सुञ्च
 15 सर्वथा न कार्यमेनेन जनेन ।' कुमारः प्रोवाच । 'सुतनु, प्रवीद मां कुप्यस्व त्वदर्थमेवाहमेतावती'¹⁵
 भुवमायातः, परमेतदपि त्वं न जानासि ।' तयोक्तम् । 'जानामि यद्गवान् पृथिवीमण्डलदर्शनकौतुकी ।'
 कुमारेण प्रोचे । 'एवं मां वादीः, किं तत्सरसि न सुतनो, मायादित्यस्य जन्मनि भवत्योक्तं 'यन्मम मयता
 18 दातव्यं बोधिरत्नम्' [इति] स्मृत्वा तन्मुनिवचसा प्राप्तो ऽहं लोभदेवजीवस्त्वाम् । मुग्धे, मुञ्चस्व ततो¹⁸
 मम वाचा मोहमुत्सृज्य' कुमारो यापदिदं जल्पप्रसिद्धं ताद्यद्भोगवती समागत्य प्रोचे । 'वत्से, वज्जुलारया
 कन्यान्तःपुररत्नक इति वदन्ति यद् राजा कथयति यद्य कुवलयमाला दृढमस्वस्वशरीरा कान-
 21 नान्तःपरिभ्रमन्ती त्वया त्वरितमेवैवा समानेया ।' ततः सा सकलककुम्भण्डलदत्ततरललोचना कथमपि²¹
 चलिन्तुमारैरे । कुमारः प्रोवाच ।

'उक्तेन बहुना किं वा किं कृतैः शपथैर्धनैः । वदामि सत्यमेधैतत्त्वमेव मम जीवितम् ॥' ४१५

- 21 § ६४) कुवलयमालापि 'महामसादः' इति वदन्ती लवलीलतागृहतो निःसृता । कञ्चुकी जगात् ।²¹
 'वत्से, भवतीयतीमत्र वेलां कथं स्थिता, फेनात्राकारिता, अत्र तप यनात्किरिं स्यातुं नो युक्तं सत्वरं
 त्वमप्रतो भव' इति । ततः सा तद्वचः कर्कशमाकर्ण्य तेन कञ्चुकिना सह पथि गच्छन्ती चिन्तयति स्म ।
 27 'अहो, अस्य कुमारस्य प्रतिपप्रवत्सलता, अहो, अस्य सत्यप्रतिष्ठता, अहो, उपकारिता, यदेव शिरीष-²⁷
 कुसुमगात्रो ऽपि चरणषार्येव पथि क्षुत्प्राणघवगणस्य प्रीत्या दूरस्यामपि मां प्रष्टुं बोधयितुमिहागतः ।
 भूयो ऽपि कदा संगंस्यते' इति ध्यायन्ती कन्या कन्यान्तःपुरनाययी । कुमारस्तु तस्याः प्रेमकोषपिटुर्न
 30 वचनं सारोकेकसिन् पादपे कुसुमावचयं विरचयन्तं महेन्द्रं निरीक्ष्य जगात् । 'वयस्य, समेहि यथावासं³⁰
 मजायः । यद् द्रष्टव्यं तद्दृष्टमेव ।' ततो ह्यपि निकेतनमाजन्मतुः । तत्र च महाराजप्रेषितेन वारवनिताजनेन
 क्षानं कारितौ । ततः कृतमोजनौ यावदासनस्यो तिष्ठतस्तावदेकया कामिन्या समागत्य कुमारस्य कटे
 33 ताम्बूलमदायि । कुमारेणोक्तम् । 'केनेदं प्रेषितम्' । तयोदितम् । 'केनापि जनेन' इति । पथं सा³³
 कदाचिद्भोज्यं कदाचिच्चाम्बूलं कदाचित्प्रचच्छेदं कदाचिदालेर्यं परमपि क्षेहरसविदोपपोषकं कुमारस्य
 योग्यं प्रतिदिनं प्रेषयति । पथं च तयोर्निजपाज्य इव सुखेन तिष्ठतोः कियन्तः पुण्यभासुरा वासरा व्यतीयुः ।
 36 § ६५) अथ हेमन्ते भूमिश्रुवा निमिचमिदमाकार्यं पुन्याः पाणिप्रहणलज्जां शृणुम् । तेन सार्थाप्यपि³⁶
 ज्योतिःशास्त्राण्ययलोक्य प्रोचे । 'फाल्गुनसितपञ्चम्यां बुधे स्वातिनक्षत्रे धामिन्याः प्रथमे यामे ध्यतीते
 प्रधानं गतदोषमुपयामलज्जमन्तीववर्षापतां दैवेन ।' रातापि 'तया' इत्यहीरित्य कुमारस्यां प्रेषितम् ।
 39 'कुमार वत्स, मयद्विज्ञानसत्त्वसाहसमभयक्षेदवस्यायाः कुवलयमालाया नियोगकिराय भवतो³⁹
 ऽसाभिः कृतः । अतः सांप्रतममुष्यां पञ्चम्यां कुमारो ऽमुष्या वेदिकामप्यमध्यामीनायाः पाणिप्रहणं
 करोतु ।' कुमारेणोक्तम् । 'यदादिशति देवस्ततया' इति । ततः कुवलयमाला पाणिप्रहणाकर्षणसं-
 42 धरनाभ्युजा प्रमोदमरमासुरा सर्वाहोमेद्रमर्सगमा चिरसंचितपूर्वप्राणमनोरथपथा न देहे न गेहे न⁴²

3) B 'तस्मिन्मजायत' 5) B 'वदन्ती' 10) B om. नृ before तर 18) P B om. [18], B म-
 मा for लोभदेव 19) B 'क्षुत्प्राणघवगणस्य इति 20) B om. नृ राजा कथयति 27) B om. अत्र before म-
 मजायः 31) B निकेतन for निकेतन. 33) B om. सा after पथ. 39) C अहीरित्यः for वत्सया.

1 विभुवन्ते ऽपि माति सः । तत्र राजकुले विवाहभोजनार्थं धान्यान्यानीयन्ते । क्रियन्ते विविधानि 1
 पक्वानानि । विरच्यन्ते सर्वत्र मण्डपमञ्चप्रपञ्चाः । रच्यन्ते वेदिफाः । प्रेष्यन्ते लेखवाहाः सर्वेषां
 3 स्वजनपञ्जन्यानाम् । निमग्नयते सर्वत्र यन्पुर्वाः । भूयन्ते भवतानि । घञ्चन्ते नानाविधान्यामरणानि । 3
 शोधयन्ते नगरीरथ्याः ।

§ ६६) एवं विवाहात्समकृत्यप्रवृत्तस्य जनस्य निधिलाभक्षण इव सौभाग्यनिर्मित इयोपयमदिवसः
 6 समागमत् । तस्मिन् दिने ऽविद्धमौक्तिकवाहचतुष्कस्यापितप्राह्णुखासने निवेद्य कुमारं कुलवृद्धा मङ्गल- 6
 क्षानमकारयत् । ततः स गोश्रीपंचन्दनविलिताङ्गः प्रावृत्तकौरकस्येतसदशयसनः सिद्धार्थगोरोचनातिलकः
 8 कण्ठाचलमितसुरभिमुसुमदामा महेन्द्रेण राजलोकेन चातुगम्यमानो जपकुञ्जरकुलराधिरुदः प्रौढजना-
 9 न्वितो दक्षिणकरकमलाचक्रकैतुकमदनफलः स्तुतिवातस्तूयमानगुणग्रामः प्रचुरसुदङ्गराहुणवधेषु-
 10 धीणास्त्रमुखरितदिकूचकपालो धृतसितातपत्रः पुरः प्रज्जमानप्रेक्षणक्षणः क्षणेनोद्गहमण्डपमलंचकार ।
 12 ततश्च स प्रावृत्तसितवीरया माङ्गल्याभरणभूषितायाः कुवलयमालया लम्बवेलायां द्विजघरेणोपदौकितं
 13 करं करेण जग्राह । ततो ऽविधया गीतं गातुं प्रवृत्ताः । वादितानि दूर्याणि । निःस्वानस्वनाः प्रसन्नाः । 13
 पुरिताः शङ्खाः । आहता शलयः । वेदोच्चारपरायणा द्विजमानो मङ्गलपाठकाः पठन्ति । जयजयास्वपरो
 लोकश्च । ततः प्रवर्तितं मङ्गलचतुष्टयम् । ततो निर्घृत्ते पाणिग्रहणमहोत्सवे पूजिते गुरुरजने कृते समस्त-
 15 कर्त्तव्ये स्वस्थाने समेत्य विविधरत्नविद्रुमनिर्मिततल्लिने गङ्गापुलिन इव राजहंसयुगलं कृतमङ्गलोपचारं 15
 तन्मिथुनमुपविष्टं दृष्ट्वा परिवारः सखीजनश्च मन्दं मन्दं निस्ससारः । तत्रस्वस्य तस्य निद्रामुखमनुभवतः
 16 क्षणदा क्षणमिव श्रयमियाय । ततः प्रामातिकतूर्परवप्रतिबोधितः कुमारः कृतदेवाधिदेवनमस्तृतिर्नित्य-
 18 कृत्यमकरोत् । तत्रान्यद्वा कुमारो हिममिरिशिखरसमानं स्वसौधमारह्य दक्षिणपक्षपाकात्प्रत्यासन्नं रत्ना- 18
 फलं निरीक्ष्य क्षणं व्याचर्षयन् मन्त्रास्त्रविन्दुच्युतकप्रशोचक्रियागुप्तकृताव्यकथाविनोदैश्च कुवलय-
 मालया समं प्रीतिपरस्तस्यौ । अत्रान्तरे कुवलयमालया विद्यतम् । 'देव, त्वया महत्तान्तः कथं परितातः ।'
 21 ततः कुमारेण सविस्तरमथोष्यातो ह्यापहारार्थं मुनिनिवेदितचण्डसोममानभटमायादित्यलोभदेयमोह- 21
 दत्तपञ्चजनपुत्रमवगाथापूरणपरिणयनपर्यन्तं सर्वमपि प्रोच । प्रिये, ऐहिकसुखमूलं विवाहकर्म वृत्तम् ।
 संप्रति पारत्रिकसौख्यप्रदं सम्यक्त्यमाद्रियस्व । यतः,

24 चिन्तामणिः श्रितः प्राणिस्वान्तचिन्तितमाप्रदः । सम्यक्त्वं सर्वजन्तूनां चिन्तातीतार्थदं पुनः ॥ ४१६ 24
 तावदेव तमस्तोमः समस्तो ऽपि चिञ्जमते । यावत्सम्यक्त्यतिगमांशुरुदेति न हृदस्यरे ॥ ४१७

सदृष्टिर्दृष्टिहीनो ऽपि यः सम्यक्त्वधिलोचनः ।
 27 श्रुतिविश्रान्तनेत्रो ऽपि सो ऽन्वो यस्तद्विचर्जितः ॥ ४१८ 27
 यदि ते स्मृतिमेति सांप्रतं दधिते पूर्वभयः स्वचेतसि ।
 तदवश्यमिदं जिनेशितुर्वचनं निर्वृतिशर्मदं श्रय ॥ ४१९

30 श्रुत्वेति तस्य वचनं किल सा जगद् नाथ त्वमेव शरणं सुगुरुस्त्यमेव । 30
 देव त्वयाखिलपुरातनजन्मजस्पात् सम्यक्त्यभाजनमहं विहिता यद्वच ॥ ४२०

इत्याचार्येध्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रभसुरिविरचिते श्रीकुवलयमालाकव्यासंक्षेपे ध्रीपद्मसुरिशोषिते
 33 कुवलयचन्द्रकुमारवनपरिभ्रमणविजयापुरीगमनजयकुञ्जरहस्तिवशीकरणसमस्यापूरण- 33
 कुवलयमालापरिणयनसम्यक्त्योपदेशप्रभृतिवर्णनस्तृतीयः प्रस्तावः ॥ ३ ॥

[अथ चतुर्थः प्रस्तावः]

36 § १) अथ धीदृढवर्मणो नृपतेलेखयाहः प्रतीहारनिवेदितः प्रविश्य कुमारं प्रणिपत्य लेखं पुरो 36
 विमुच्य विज्ञपयामासेति । 'देव, धीतातपादा भवन्तमाकारयन्ति ।' ततः कुमारः पूर्वं लेखं प्रणम्योन्मुञ्च
 च स्वयं वाचयामास । 'स्वस्त्ययोध्यापुरीतो महाराजाधिराजधीदृढवर्मदेवो विजयापुर्यां पुत्रं दीर्घायुषं
 39 कुवलयचन्द्रकुमारं महेन्द्रसमन्वितं साङ्गसं गाढमालिङ्ग्य समादिशति, यथा 'अत्र तावत्तव दुःसहविर- 39

2) P रच्यते वेदिफा 7) P सत स विलिपला 9) B कृतिवदन. 11) B 'भूषिताया वेदिकानभमप्यातीनाया कुवलय'.
 14) P निरुष्टे 15) P B om. खलाने समेल 16) P B om. निद्रामुखमनुभवत.. 17) B inter क्षणदा & क्षणमित.
 18) B दक्षिणपक्षे 33) B om. पुत्रं

1 ह्येण मम जलवह्निःक्षितमस्त्यस्येव क्षणमात्रमपि न सुखावकाशः, तथा तव मातुः पुरीजनस्य च । अतस्त्वया 1
 2 त्वरितमागत्य निजदर्शनपायसा पाथोदेनेव पादपोवियोगतलोऽहं निर्वाप्यः' इति । कुमारेण जगदे । 'प्रिये,
 3 अस्माकमेव गुरुनियोगस्तत् किं कर्तव्यम् ।' तथोक्तम् । 'यद्युभ्यं रोचते तदाचरणीयमेव ।' ततः कुमारः 3
 4 समुत्थाय महेन्द्रेण साकं श्रीविजयसेनमिति विहायपयामास । 'देव, ममायातस्य पद्मो दिवसा अभवन्,
 5 उत्कण्ठितौ च पितरौ, अतः प्रसादं विधाय मां प्रेषयत ।' ततो नृपतिना विसृष्टः सांक्षर्येण निवेदिते
 6 मुहुर्ते कुमारः कृतमहाह्वयविधिवैहवासिकादत्तामपादो निर्मितजितनमस्कृतिर्जयकुक्षरं गजमाह्वानेकसे- 6
 7 वकलोकपरिकलितो महेन्द्रेण सह प्रमुदितचित्तः पुरीतो निर्गत्य बाह्यभुवि प्रस्थानमङ्गलं विदधे ।

§ २) साप्यथो मातरं नत्या तत्रालोकनयद्वधीः । पूर्णा हर्षविपादाभ्यां प्रोवाच नृपतेः सुता ॥ १ ॥

9 देहच्छायेव बेहेन पत्या यास्याम्यहं सह । मातस्त्वदंघ्रिसेवाया विथोगस्तु सुदुःसहः ॥ २ ॥ 9
 10 मद्रोपिता लता मातर्विना जलनिषेचनम् । पाण्डिमानमुपेप्यन्ति यथा प्रोषितयोषितः ॥ ३ ॥
 11 मातर्मदीयविरहे कलापकलितः किल । कलापी तालसुभगं केनायं नर्तयिष्यते ॥ ४ ॥
 12 जनन्युवाच किं वस्ते धरसे खेदं स्वचेतसि । नरेश्वरसुता यत्त्वं दद्वयमंसुतप्रिया ॥ ५ ॥ 12
 13 तत्पुत्रि मा कृयाः खेदं हर्षस्यानेऽस्य कः क्षणः । स्वर्गुनीकानसंप्राप्तौ को हि पदे निमज्जति ॥ ६ ॥
 14 इत्युक्त्वा तनुर्जां श्रोतं स्वमारोप्य सवाप्यदक् । नुमित्वा च शिरोदेशे जनन्येवमशिक्षयत् ॥ ७ ॥
 15 यत्ते चैत्वं गुणश्रेणिमीहसे स्वस्य सर्वदा । तद्गर्वमन्दिरप्राप्ता भूयाः प्रियमसंशयम् ॥ ८ ॥ 15
 16 कार्यं श्वश्रुभृत्पितु गौर्याहंपु गौरयम् । त्वयातुकूलया भाव्यं सपत्नीष्वपि संततम् ॥ ९ ॥
 17 तदपत्यानि दद्यानि निजानीघाश्रितेषु च । कृपा कार्या न तु फापि गर्वः सर्वप्रतीपकः ॥ १० ॥
 18 भुक्ते भर्तारि भोक्तव्यं स्वयं च शयिते सति । नीचैर्लोचनया स्थेयं नीरद्वीत्यगितासया ॥ ११ ॥ 18
 19 दुःखिते दुःखिता पत्यौ सुखिते सुखिता भवेः । कोपवत्यपि मा फोषं विदधीथाः कदाचन ॥ १२ ॥
 20 कदापि पतिपादारविन्दद्वयविलोकनम् । न ह्ययं सर्वदा सर्वेसतीमार्गोऽयमद्भुतः ॥ १३ ॥

21 § ३) इति शिक्षां शिरसि चारोप्य पितरौ प्रणम्य परिजनमभिपृच्छय कुवलयमाला ततः कुमारान्तिः 21
 22 कमागता । ततोऽन्यदिने कुमारः कुवलयमालया समं प्रचलितः सन् जातातुकूलपवनः श्रुतवामखरस्वरः
 23 सव्यसमुत्तीर्णैर्कण्ठगुणकः सर्वत्र समुच्चरितचाकचचनो व्यचिन्तयदिति । 'भगवति प्रवचनदेवते, यदि
 24 तातं निरामयं पश्यामि पश्यं च प्राप्नोमि परिचर्धते सम्पत्क्यं [तदा] कुवलयमालया समं प्रव्रज्यामा- 24
 25 थ्यामि, तद्विषयज्ञानेन परिप्राय तादृशमुत्तमं शकुनं देहि, येन मे निर्वृतिः स्यात् ।' इति यावच्चिन्तय-
 26 श्रुति तावत्पुरस्तस्य मणिकनकिर्णितं प्रलम्बितमुक्तावचूलमातपत्रं केनाप्युपनीय विहासम् । 'देव, अस्य
 27 भूपस्य जयन्तीपुरीपतिज्यैष्ठो भ्राता जयन्ताभिधो वसुधाधरः । तेन त्यजेतवे देवताकृताधिष्ठानं छत्ररत्नं 27
 28 प्रेषितम्' इति । कुमारेण चिन्तितम् । 'अहो, प्रवचनदेव्याः प्रभावः, येन प्रथमसंघं प्रधानं शकुनम्' इति
 29 ध्यात्वा तद्य श्रीरुस्य कुमारो राज्ञा पौरजनेन चानुगम्यमानो महता सैन्येन परिभृतः क्रियतीं भुवं परि-
 30 गतः प्रोवाच । 'महाराज, व्याचूत्य धवलगृहमलैकियताम् । पौरजनाश्च नियतं भवम्, यतो दूरे भवति 30
 31 विजयापुरी । ततस्तेषु व्याचूचेषु कुमारः सपरीयारो गच्छन् कतिपयैरपि प्रयाणैः सहाशैलसमीपं संग्राय ।
 32 अत्रान्तरे केनाप्यागत्य विश्रामम् । नाथ, अत्र सरस्तीरे देवायतने महासुनिरेकोऽस्ति । इत्याकथ्यं कुमारः
 33 कुवलयमालया समं तत्र गत्वा मुनिं नत्या सविनयं जगाद । 'भगवन्, भयन्तः स्वीकृतनयव्रता इव विभाव- 33
 34 यामस्तत्र को हेतुः ।' ततो मुनिमतल्लिका निवेदितुमारणे ।

समस्ति लटदेशान्तः पारपुयां नरेश्वरः । सिंहः प्राज्यतमस्यामा भासुनामास्ति तत्सुतः ॥ १४ ॥

35 चिचकर्मप्रियः प्रायः सोऽहं फ्रीडनकौतुकी । अन्यदा तत्पु्रीवाहोयानभूमिसुपागतः ॥ १५ ॥ 36

§ ४) तत्र च विचरता मया कलाचार्यं पको दृष्टः । तेनोक्तम् । 'कुमार, चित्रपटमग्नं महिखितं निरीक्ष्य
 36 निवेद्यतां यदयं रम्यो न यः' इति । ततस्तदालोकनेन मया चिन्तितम् । 'तत्किमपि पृथिव्यां नास्ति यत्र
 37 न लिखितमस्ति' इति विस्रयस्तरमानसं मां निरीक्ष्य तेनोक्तम् । 'कुमार, मयात्र सकलमपि संसार- 37
 38 वित्सारस्वरूपं चित्रितमस्ति, यन्मनुष्यजन्मनि यत्तिसंभवे यत्ररके यत्रिदिवे विविधं दुःखं सुखं चानुभूतं
 39 तत्सर्वमप्यस्ति, अत्र तावन्मोक्षोऽपि, यत्र न जरा न मृत्युर्न व्याधिर्न चाधिः ।' एवं कुमारः, तेन निवेदिते

2) B om. इति. 5) P ह्युप्रसाद for अतः अतर्द 15) B मरिरे प्राप्ता 24) P om. च, P B om [तदा]. 25)

P निवृधि 29) B किन्ती. 33) B adds इति (on the margin) after इव

1 तस्मिंस्तादृशे संसारचक्रचित्रपटे प्रत्यक्षीकृते मया चिन्तितम् । 'अहो, कष्ट संसारव्यास । दुर्गमो मोक्ष
 मार्ग । अत्यन्तदुःखिता प्राणिन । विपत्ता कर्मगति । अहेनिविडनिगडसदानितो मूढजन । अशुचिमप'
 3 काय । निपसिव विपयसुखम् । साक्षादेवैव जीवसार्थो महासागरनिमग्न ।' इति चिन्तयता मया
 भणितम् । 'अहो, त्वयाय यदि चित्रपटो लिखितस्ततो न मनुष्यस्त्वम्, अनेन दिव्यचित्रपटप्रकारेण
 6 उपर चित्रपट दृष्ट्वा प्रोक्तम् । 'अहो उपाध्याय, पुनरेव तत संसारचक्रपटो व्यतिरिक्तश्चित्रपटोऽयम्, ततो
 ममायमपि प्रत्यक्षीक्रियताम् ।' इदमाकर्ष्य कलाचार्येण भणितम् । 'कुमार, मयैव लिखितमेतद्भव्योर्ध
 9 जिज्ञोश्चरित विभक्त स्वरूप पदयनु भव्यम् । एष चम्पापुरीति लिखित । अत्रैव महाराजो महारथ । अत्र
 च धनी धनमित्रो नाम धनिय । तस्य भार्यो देरीति । तयोस्तनुजौ द्वौ धनमित्रकुलमित्रौ । तत्रन्मानन्तर
 तदात्वमेव पिता पञ्चत्यमुपागत । सर्वोऽप्यर्थो निधनमियाय । ततस्तौ मान्ना कथम् वृद्धिमानीतौ यौवन
 मयापतु । जनन्या निगदितम् । 'भवन्तौ व्यवसाय कुर्वताम् ।' ततस्तौ वाणिज्यकृपिपरमन्दिर्कर्मकर
 12 वृत्तिप्रतिष्ठहमार्थनारत्नाकरसमुद्बहनरोहणपर्वतारोहणानवरतलाविखननधातुवाद्युतक्रीडनस्वामिसे
 वाप्रवृत्तिविवरयक्षिणीसमाराधनगुरुपदिष्टमन्त्रसाधनप्रवृत्तिभि प्रकार्येनोपार्जनार्थं ताभ्यत, परंपरादि
 काया अपि नोत्पत्ति ।

15 § ५) ततोऽतीवदुःखितो ताविति सकल्पपपै बभूवतु । 'धिप धिप जीवितमस्माकम् । य को 15
 5प्युपाय प्रारभ्यते स सर्वोऽपि पूर्वकृतदुःकृतघटो न धालुकापिण्डकलनमिव खलप्रीतिप्राग्भाट इवाञ्च
 लिङ्गतजलसघात इव समीरप्रेरितजीमूतपञ्जतिरिव विलयमायाति । कथमनेन दैवनायामेवाभाग्यभाजन
 18 विहितौ । इदमपि देव सर्वेषामभ्युपगमनवचनम्, परमावयोरवचनमेव । तावत्सर्वेषु बालममुना जीवितेन
 सर्वथा दुःखनिकरमन्दिरेण । अथ कस्मिंश्चिदुच्चशिलोच्चयशिखरमारह्णात्मान मुञ्चय ।' इत्यालोच्य तौ
 तच्छिखरमारह्णैव प्रोचतु । 'भ्री पर्वत, तव शिखरपतनसाहसेनावामप्रेतनमवे दारिद्र्यदुःखभाजनं न
 21 भवाव ।' इत्युदित्वा तौ युगपदेव यावदात्मान मुञ्चतस्तावत्तयो 'मा साहस मा साहस' इति घनि
 श्रयणाघनि पपात । त निशम्य ताभ्या सर्वतो दिश पश्यन्ना साधु कायोत्सर्गस्थित निरीक्ष्य भक्त्या
 प्रणिपत्य प्रोचे । 'परमेश्वर मुनीश्वर, भवताया मृत्युत कथं निषेधितौ । मुनिनापि तत प्रोक्तम् ।
 24 'युवयो किं घेरायकारणम् ।' ताभ्यामुक्तम् । 'भगवन्, आययोर्दिद्रितैव वीरग्यहेतुर्नान्यत् ।' साधुना
 प्यभ्यधापि । 'भो पण्यजीवौ, भवन्तौ निर्वेदं कृत्वा मा प्राणत्याग तनुताम् ।' ताभ्यामुदितम् । 'भो
 यतीश, कथय कथ जन्मान्तरेऽपि न दारिद्र्य पुनरावयो ।' भगवता भणितम् । 'यदि भवन्तौ दीक्षाम
 27 द्वीरुत्य तप समाचरतस्तदेवविधु खमाजन भूयोऽपि न मवत ।' ताभ्यामुक्तम् । 'एव प्रसादं किय
 ताम् ।' ततस्तेन मुनिना जैनविधिना कुमार, तयो प्रयज्या दत्ता । इमौ तौ प्रव्रजितौ मया चित्रपटे
 30 लिखितौ । ततस्तौ दुश्चरित तपस्तत्वा समाधिना मृत्या देवभवमुपाजगमतु । तयो पुनरेक आधुपि ह्यय
 मीयुपि स्वर्गतश्च्युत्या पाटापुर्वा सिंहभूपते सुतो भानुनामा सजात । स चाभोधाने त्वम् । य पुन
 द्वितीयो धनिर्जीव स चाहम् । इम चित्रपट समाखिण्य भवत प्रतियोधार्थनिहायत । तावद्भो भानु
 कुमार, प्रतिबुध्यस्व मा मुह, भीम एष भवाम्बुधि, तरला कमला, हस्तप्राप्या विपत्तय, दु सह दारिद्र्यम्'
 33 इदमाकर्ष्य ऊहापोह कुषोण छहसैव भूच्छितो भानुकुमार । स्मृता जाति । परिजनेन धयस्यैश्च शीतल
 जलकदलीदलपवनादिभि समाभ्यासित । तत सजातस्वस्थचेतसा भानुनानुभूत पूर्ववृत्त विलोक्य
 भणितम् ।

36 'सर्वथा एव गुरुर्नाथ त्वमेव शरण मम । येन त्वयाधुना जैनाघनि प्रीत्यासि रोपित' ॥ १६ ॥ 36

§ ६) एव यदंस्तचरणपुश्चरापरायण क्षणमेक यारभ्यं तावदुपाध्याय पताकाराजिराजिते

विविधासपन्नरत्ननिर्मिते विमाने मणिपुण्ड्रगलस्पर्शसमुच्छलदनुच्छेदेहीप्या दश दिश प्रकाशयन्त
 39 एरमुकुटविराजमाने विमानसंस्थितमा मान प्रकटीरुत्य जगाद । 'भो भानुकुमार, दृष्टस्त्वयैव संसार-
 महीचयविस्तारः । ततो मया तथीरीक्षणसजातवैराग्येण स्मृतपूर्वभवेन देवस्य पुरस्तात्क्षणमेवामर
 णानि विमुच्य स्वर्गं विनिर्मितोत्तमाङ्गपञ्चमुष्टिकलोचस्तदेवार्पितरजोहरणमुखपत्त्रिकाप्रतिप्रहाधुपधिय

- १ दानतो निष्कान्तः । ततो ह्यहारवसुखरो वयस्यवर्गः परिजनश्च सिंहनरेशसकाशमुपागतम् । तेन देवेन 1
ततः प्रदेशतोपहृत्यात्र निर्जने वने मुक्तो ऽस्मि । सांप्रतं पुनः कमप्याचार्यं मृगयामि, यदन्तिके तपस्त-
३ नोसि । इदं निशम्य कुमारेणोक्तम् 'अहो, महाविस्मयकारी वृत्तान्तः ।' ततो महेन्द्रेण सम्यक्त्वं ३
गृहीतम् । कुमारे ऽपि महेन्द्रकुवलयमालाभ्यां समावासागत्य कृतकृत्यः शर्वर्यामस्वाप्सीत् । ततः
पुनरपि निर्मले गगनाङ्गणे तिरोहितेषु तारानिकरेषु समुदिते दिनेशे कुमारः प्रदत्तप्रयाणकः भ्रमेण
६ विन्ध्यगिरिकान्तारास्रपं समावासितः । तत्र स कुमारः कृतदिवसरात्रिककृत्यः कुवलयमालया समं 6
पत्यङ्गे प्रसुप्तः ।

- § ७) ततो निशीथे यावज्जागर्ति तावद्विन्ध्यगिरिशिखरकन्दरान्तरे ज्वलनं ज्वलन्तं विलोच्य
१ विकल्पमालाकुलः समजनि । 'अहो किमेतत्, किं तावदेव चन्द्रवः, किमुतान्यत् । अत्र च पार्श्वेषु 9
परिभ्रमन्तः के ऽपि पुरुषा दृश्यन्ते । किं वा राक्षसाः, पिशाचा वा । ततो ऽत्रतो भूत्वा सम्यग्निमाल-
यामि किमेतच्चलति, क एते पुरुषाः ।' इति विचिन्त्य सुचिरं निमृत्तपदं समुत्थितः कुमारः कुवलय-
१२ मालां तल्लिने सुतां विमुच्य स्त्रीकृतखड्गरत्नवसुनन्दकः कटीतटनियच्छुरिकः प्राहरिकान् वञ्चयित्वा गन्तुं 12
प्रवृत्तः । ततस्तेन ज्वलनान्तिके धातुवाद्वातां वितन्वतः पुरुषान् विलोच्य चिन्तितम् । 'यदमी धातुवा-
दिनः किमेतेषामात्मानं प्रकटीकरोमि किं वा न, कदाचिदेते वराकाः कातरहदो ऽमी दिव्य इति मां
१५ संभाव्य भयभीता नदृश्यन्ति विपत्स्यन्ते वा, तदिह स्थित एव तेषां वाचः श्रोष्यामि' इति । तदा तत्र 15
तैरपीत्युक्तम् । 'यद्य कलकः सर्वो ऽपि विघटितस्तावदिदानीं करणीयं किम् इति । किमत्रापरः कार्यः'
इति वदन्तश्चलिताः । कुमारेण भणिताः 'भो भो नरेन्द्राः, किं व्रजत ।' तैरित्युक्तम् । 'भवतो भयेन ।'
१८ कुमारेण भणितम् । 'कथं भवतां भयम्, अहमपि भवन्मध्यवर्ती नरेन्द्राः, ततः सर्वमपि निवेद्यताम् ।' 18
ततस्तेर्जल्पितम् । 'अहोरात्रं यावदसाभिः सुवर्णंधान्याध्मातं परं सर्वमेव भस्मीभूतम् ।' ततः साहसम-
वलय्य कुमारेण देवगुरुचरणस्मरणप्रवीणान्तःकरणेन तेषां पुरस्तेनैवौपधयोनेन सुवर्णं निरमायि ।
२१ सर्वैरपि तैः प्रमुदितैर्विहासम् । 'देव, अद्यप्रभृति भवानेवासाकं गुरुः । धयं तु तव शिष्या एवातो विद्या- 21
दानप्रसादो विधेयः ।' कुमारेण तस्मिन्नीतभक्तिपरीतचेतसा योनिप्राभृतग्रन्थप्रयोगाः कल्पयि कथिता-
स्तेषाम् । कुमारेण प्रोक्तम् । 'व्रजाभ्यहं स्वस्ति भवद्भ्यः । यदा कदाचिद्यूपमयोध्यायां कुवलयचन्द्रभूषणं
२४ शृणुत तदा सत्वरमेव समागन्तव्यम्' इति वदन् कुमारः कटकसंनिवेशे कुवलयमालाया विबुद्धायाः 24
कुमारादर्शनेन महदुःखं वक्ष्यामि पुरः संप्राप्त एव । ततस्तया प्रमुदितया प्रोक्तम् । 'देव, कुत्र गता
भवन्तः ।' ततः कुमारेण धातुवादिवृत्तान्तं सर्वमपि निवेदितम् । ततो निःश्वासनिःसृतपट्टपटहरचम-
२७ द्मलपाठकपठितादीनि विभातविभायरीचिह्नानि मत्वा कुमारेण भणितम् । 'अये प्रिये, प्रघातप्राया रजनि- 27
रजनि । क्षपापतिरपि क्षापितकिरणगणः । चरणायुधसंहतिरपि मन्दं मन्दं रौति च । सांप्रतं देवगुरु-
वान्धवकार्याणि कियन्ते' इति वदन् कुमारो निर्मलजलक्षालितवदनकमलः श्रीमति गृहचैत्ये प्रविश्य
३० देवाधिदेवमेवं स्तोतुनारेभे । 30

- 'सुप्रभातं जिनेन्द्राणां धर्मयोषविधायिनाम् । सुप्रभातं च सिद्धानां कर्मौघघनपातिनाम् ॥ १७ ॥
सुप्रभातं गुरुणां तु धर्मव्याख्याविधायिनाम् । सुप्रभातं पुनस्तेषां जिनस्तत्रप्रदर्शिनाम् ॥ १८ ॥
३३ सुप्रभातं तु सर्वेषां साधुनां साधुसंमतम् । सुप्रभातं पुनस्तेषां येषां हृदि जिनोत्तमः ॥ १९ ॥ 33
§ ८) पर्वविधां स्तुतिं विधाय कुमारः करिवरारूढः सुखासनाधिकरूढया कुवलयमालया समं
विविधतुरगसुरसुरविदारितमहीतलसमुच्छलत्तुच्छरेणुनिकरपरिपूर्णमासकलदिग्मण्डलमुखनिरुद्ध-
३६ दिनकरप्रसरजावबुद्धिनशङ्कासहर्षशिक्षण्डिताण्डवितकलापप्राजमानेन वनान्तरेण संचचार । ततो 36
ऽनवरतदत्तप्रयाणकः कुमारो ऽयोध्यापुरीपरिसरमलंचकार । तमायान्तं श्रुत्वा तदात्वाधिकप्रमोदयश-
समुद्भूतसद्रीमाञ्चकवचितः क्षितिपतिः सपरिजनः सान्तःपुरः कुमारसम्मुखमाजगाम । ततः स्वदर्शन-
३९ माग्नेयं दृढवर्ममहीपतिः कमलबन्धुरिय कमलाकरं कैरवबन्धुरिय कैरवसंचर्य घनाघन इव घनसुहृत्सं- 39
घातं मधुरिव पिकनिकरं तं कुमारं भृशं प्रमुदितमानसमासत । ततो ह्यवपि ज्येष्ठभरपरव्यशमानसौ
शाप्याविलोचनौ यभूवतुः । ततः कुमारेण महाविनयशालिना पितृमातृचरणद्वन्द्वमद्वन्द्वमपत्या

1 प्रगतम् । ताम्यामुत्तम् । 'वत्स, अतीव दृढवटिनहृदयो भवान् यभूव । आया पुनस्त्वस्त्रोहनिर्भरप्रसूतदु 1
सहविरहज्जालापलीडु खितौ सजीवमप्यात्मानं मृतमिव मन्यमानौ स्थितौ । ततो वत्स, चिर जीवासाक
3 जीवितेन ।' राज्ञा पृष्टम् । 'तदा तुरगेणापहतं कुत्र गतं, कुत्र स्थितं, इत्येतत्सर्पमपि स्वरूपमावेदय ।' 3
पतदा कार्यं कुमारेण यत्र यत्र भ्रान्तं यत्र यत्र यद्यदृष्टमनुभूतं च तदपिरत्नमपि विरासत्म् । इतश्च मध्याह्ना
घसरे मागधेन निवेदिते तत्रैव विहितमजानमोजनौ दृढवर्मकुवल्यचन्द्रौ सुख समासीनौ क्षण
6 स्थितौ । तत ,

दृढवर्मसुतं दास्ते मुहूर्ते गणकोदिते । गजपृष्ठप्रतिष्ठेन भूमिभर्शाप्रयायिता ॥ २० ॥

दुर्गारैर्वांगैरश्ववारैर्वारितैरिभि । मनोरमे स्यन्दनौघे सनद्धै सुमटैः समम् ॥ २१ ॥

9 प्रयायमाननि खानखानडम्भरिताम्बर । विधीयमानभाङ्गल्योपचारश्चतुरारिम् ॥ २२ ॥

आकर्णयन्नुभाकीर्णवन्दिवृन्दभया स्तुतिम् । धनीपकाना दीनाना इदद्दानं पदे पदे ॥ २३ ॥

जयकुल्लरमारुह पश्यन् मञ्जान् प्रपञ्चितान् । सुवायचूलसधीकविचित्रोद्धोचरोचितान् ॥ २४ ॥

12 वृद्धाङ्गनाशिपो गृह्यन् प्रतीच्छन्नक्षताक्षतान् । समाससाद प्रासाद विशद सप्तभूमिष्वम् ॥ २५ ॥

पद्मि कुलकम् ॥

§ ९) तस्मिन्नेव मुहूर्ते श्रीदृढवर्मणा कनकमयासने निवेदय कुमारस्य जयजयशब्दपूर्वमाणभस्तल

15 चारुवामीकविचरितैः कुलक्षैः सत्तीर्थसमानातीतदकसमृतैः सर्वलोचप्रत्यक्ष युवराजपदाभिषेकश्च ॥ 15

ततस्तेन राजलोकेन नमस्तुतं कुमार । राज्ञा प्रोक्तम् । 'वत्स कुमार, पुण्यवानसि, यस्य भवाद्दशस्त

18 तुज । अथैव चिरसचितो मनोरथरय परा प्रमाणकोटिमधिरुह । अत प्रभृति त्यमेव राज्यभारधौरैः ।

18 तत प्रीतिप्रकर्षेण रोमहर्षयुतो नृप । राज्यप्रधानप्रत्यक्ष तनुज समक्षिष्यत् ॥ २६ ॥

राज्यभारधुवापुर्णैः यथै वत्स गुणैस्त्वयि । अद्यापि न पर लोके साधये तेन मे दया ॥ २७ ॥

विश्वम्भरायास्त्वय्ययावन कलितयोवने । मयि शस्त पुनर्युक्तं च न गरितयोवने ॥ २८ ॥

21 पर भोगकलहस्यार कर्मण श्रेयमस्ति मे । यावत्तयत्वया राज्ये भूयता सहकारिणा ॥ २९ ॥

कुमारो ऽपि पादौ प्रणम्य प्रोवाच । 'वर्षिकविचात स्वयमादिशति तद्वदय मया विधेयम्' इति । तत

कुवल्यमालया गुरुजनस्य प्रणतिश्चक्रे । गुरुजनेनाप्यभिनन्दितासीर्धर्मोभि । कुमारो ऽथ यौवराज्यपद

24 पालयन् स्वगुणैः सर्वैस्समतो यभूव । अपि च ।

सितैर्नारीक्षितैस्तस्य चरितैर्जलितैरयम् । राजलोकं समग्रो ऽपि सर्वदानन्दभूरभूत् ॥ ३० ॥

धिनात्यखण्डधाराभिर्धरा धाराधरो यथा । तथायमर्थसघातैरत्यर्थं सार्धमर्थानाम् ॥ ३१ ॥

27 § १०) ततश्च क्रियत्यपि गते काले सुतसदभ्रमये व्यतीते रात्रा भणितम् । 'वत्स कुवल्यचन्द्र, 27

पप फालो भ्रम धर्मसारायने ततस्त करोमि ।' कुमारेण प्रोक्तम् । 'महाराज, युक्तमुक्तम्, परमेक पुन

विश्रयये धर्मे कुलोचितं एव कर्तव्यम् ।' राज्ञोक्तम् । 'यहयो धर्मोपाया, को ऽर्थं कुलोचितं ।' कुमारेणो

30 क्तम् । 'य इच्छाकुपश्यै पूर्वैरे कृतं स एवोचितं ।' तदाकर्ण्य राजा धर्मपरीक्षाये देवतागृहे कुलदेवता 30

श्रियमावाधयात्मास । ततस्तस्य राक्ष कुत्तुमन्नस्तरे स्थितस्य पद् यामा व्यतीता । अथ निशीथे गगन

33 तले चाणी समुह्लास । 'मो नरेश, यदि भयतो धर्मसारेण कार्यं तत इच्छाकुपश्यकुलधर्मं रूहाप ।' 33

इति यदन्त्या कुलदेवतया श्रिया प्रत्यक्षीन्युष हेमपट्टिकाखण्डं प्राक्षीलिपिसनार्थं समग्रान्तर्यामि विद्ध्ये । 33

सन्निरीक्ष्य नरेभ्यः प्रभुदितं प्रो कुमारत्माकार्यं सर्वमपि निशावृत्तं निवेदयामास । तत कुमार पिशा

देशेन तत्र लिपिं वाचयितुं प्रवृत्त इति ।

36 'ज्ञानदर्शनधारिजत्रयमनुत्तरम् । साधन मोक्षमार्गस्य निधान शिवशर्मणाम् ॥ ३२ ॥

न हिंस्रं यत्र नास्तस्य न स्तोत्रं प्रह्लादलनम् । परिग्रहप्रमाणं च रात्रिमोजननिवृत्तिम् ॥ ३३ ॥

सर्वदोषविनिर्मुक्तो यत्र देवो जिनेश्वरः । महाव्रतधरो धीरो गुरुधर्मोपदेशकः ॥ ३४ ॥

30 पूर्वोपरयामिच्छन्नागमं श्रीशिवसमम । मुक्तये धर्मं एवाय प्रतीपस्तु भवन्नमौ ॥ ३५ ॥

§ ११) एव वाचिते धर्मस्वरूपे राज्ञोक्तम् । ' 39

नर्नं ज्ञायते, के तं धर्मं पुरुषा, येनामेव धर्मं

40 यस्य कस्यचिद्धर्मं पतलिपिसवादी भवति स c . 42

1 स्थानं निवेद्य धर्मं पप्रच्छ । सर्वैरेषि निजनिजागमानुसारेण धर्मो निवेदितः परं तस्य चेतसि स्थितिं न 1
 वबन्ध । ततो राधा जैनमुनयः पृथाः । 'यूपं निजं धर्मं निवेदयत ।' ततो गुरुणा 'यो धर्मः कुलदेवतया 2
 3 निवेदितः स एव धर्मो धर्मसाराः' इति प्ररूपितः । ततो भूपः कुमारं विलोक्य वभाषे । 'सन्मन्येवैव मोक्ष- 3
 मार्गक्षम इति । सर्वेषामपि धर्माणामेव एव मुख्यः । एष एव कुलदेवतया दत्तः । इक्ष्वाकूणामयमेव 4
 कुलधर्मः ।' कुमारेण विश्रुतम् । 'यदाहं तुरङ्गमाविष्टस्तदैतस्यैव धर्मस्य बोधार्थं देवैनापहृतः । मयारण्ये 5
 6 मुनिर्लसिहृदेवा विलोकिताः पूर्वभयसंगताः पूर्वभवेऽप्यमुमेव धर्ममाराध्य ते स्वर्गं गतवन्तः । तैरप्येनं 6
 धर्मं निवेद्य कुवलयमालाबोधार्थमस्मि प्रेषितः । येन च शुक्रेण तं देशं गतानामस्माकं प्रवृत्तिर्भवतां पुरो 7
 निवेदिता तेनाप्ययमेव सार्वेशो धर्मो दृष्टः ।

9 रजोहृतिः कराम्भोजं मेजे यस्य नरेश्वरः । पुरन्दरोऽपि तं स्तौति सादरं विगतादरम् ॥ ३६ ॥ 9
 स्वयं स्वामी जगन्नाथ पाथोनाथः रूपाम्बुजः । समायामादिशद्दर्मममुमेव जिनेश्वरः ॥ ३७ ॥
 साधवोऽपि मया दृष्टा धर्मोऽत्र स्थितिशालिनः । उत्पाद्य कैवलज्ञानं महोदयपदं ययुः ॥ ३८ ॥
 12 तेन विशङ्क्यस्ते तात जैनधर्मः सुशर्मदः । सर्वेषामेव धर्माणामयमेव मनोरमः ॥ ३९ ॥ 12

दुर्वाख्यारणकीर्णं रङ्गसुङ्गतरङ्गमम् । भवेद्रान्यमपि प्राज्यं न धर्मस्तु जिनोदितः ॥ ४० ॥
 § १२) तावदेव भवता भवतापहारी दुर्लभो जिनधर्मः प्राप्तस्ततो निपुणेन त्वयायं विवेयः ।' राजा

15 'तथा' इति प्रतिपद्य प्रोवाच । 'अहो, सत्यमेतद्यदेव धर्ममार्गो दुर्लभः । तथा वयं पलितकलितशिरसः 15
 संजाताः परं धर्माणामन्तरं नावगतम् ।' 'मोक्षपोधना, तत्रभवतां भवतां स्थानं न वयं जानीमः ।' गुरु-
 णोक्तम् । 'राजन्, बाह्योद्याने कुसुमगृहचैत्येऽस्ति ।' राशोक्तम् । 'व्रजत यूपं स्थानं कुन्त कर्तव्यानि,

18 प्रभाते समेष्यामि' इति वदन् कुमारमहेन्द्राभ्यां समं द्वापतिरुक्तस्यौ साधवोऽपि स्वं स्थानमलं चक्रुः । 18
 ततो दृढवर्मावशेषमपि भवस्वरूपं मायागोलकमिव, इन्द्रजालमिव, आदर्शप्रतिविम्बमिव नेत्ररोगि-

विभावरौघरयुगलावलोकनमिव, मरुमरीचिकानिचयावभासनमिव गन्धर्वपुरनिरूपणमिव, अविचारित-
 21 रामणीयकमिवाकिंचित्करमनुपादेयं विचिन्त्य संजातवैराग्यः कुवलयचन्द्राय सत्तार्ङ्गं राज्यं ददौ, इति 21
 च शिक्षां तं प्रति जगाद् । 'यत्स कुवलयचन्द्र, ज्ञातयुक्तायुक्तस्य पठितसर्वशास्त्रसार्थस्य तव धवलित-
 धवलनमिव पिष्टपेणमिव विभूषितविभूषणमिव शिक्षापदानं, परं पुत्रप्रीतिमां मुखरयति ।

24 दुरन्तदुरितोपायाश्चपलाचपलास्तथा । स्त्रियः श्रियश्च तत् कापि मा भूयास्तद्भारवदः ॥ ४१ ॥ 24
 उद्येस्तरं पदं प्राप्य त्वया कार्यविदा सदा । गुरवो न लघुत्वेन दर्शनीयाः कदाचन ॥ ४२ ॥

27 त्वया वदन्तुरागेण पालनीया निजाः प्रजाः । यतः प्रजालता नीतिनीरसिकाः फलन्त्यसूः ॥ ४३ ॥ 27
 अन्तरङ्गारिपट्टर्गजयाय भवतादरः । शास्त्रे शास्त्रे च कर्तव्यो बहिरङ्गारिषान्तये ॥ ४४ ॥

29 आराध्या सर्वदा विद्यानवधाः स्वविरास्त्वया । मज्जतां व्यसनाम्भोधौ बुद्धसेवा हि मद्भिनी ॥ ४५ ॥ 29
 राज्यधीः काममाहेयी न्यायगोभक्तपोषिता । निकामं कामदुग्धानि प्रसृते वसुधाभुजाम् ॥ ४६ ॥

30 § १३) इति शिक्षां दत्त्वा दत्तदीनजनदानः संमानितस्वजनः कृतचैत्याद्याहिकामहः सुतकारितां 30
 शिविकामारुह्य नृपो गत्वा कुसुमगृहचैत्ये तस्यैव गुरोरन्तिके प्रादाजोत् । तदग्रे करुणावता गुरुणा
 मनुष्यमयोपरि युगसमिटापरमाणुदृष्टान्तौ प्ररूपितौ । तथा हि ।

33 समप्रद्वीपवाधीनां पथेन्तेऽस्ति महोरधिः । स्वयंभूरमणो नाम वलयस्मरतां गतः ॥ ४७ ॥ 33
 देवः कोऽपि युगं प्राच्यां प्रतीच्यां समिलां पुनः । स्याप्येदथ सा भ्रष्टा जले तत्रातलस्पृशि ॥ ४८ ॥
 अपारे चानिवारे च परितोऽपि चलाचला । युगे चलाचले योर्गं लभते न कथंचन ॥ ४९ ॥ युगम् ॥
 36 प्रचण्डवातवीचीभिः प्रेरिता सा कथंचन । युगे न लभते योर्गं जन्तुर्न तु जनुर्गुणाम् ॥ ५० ॥ 36

[युगसमिटादृष्टान्तः ।]

39 तथाहि त्रिदशः कश्चिदासतनयन्मयम् । स्तम्भं महान्तमाचूर्य दग्निक्षेपनिभं व्यधात् ॥ ५१ ॥ 39
 तद्दूर्णं स समादाय तूर्णं गत्वा सुराचले । चूलिकायामवस्थाप्य नलिकां स्वकरेऽकरोत् ॥ ५२ ॥
 तत्रस्थितेन फूलतय तथा ते प्रचुरौजसा । तेऽणवः पातितः सर्वे दिशासु चतसृष्वपि ॥ ५३ ॥
 फल्पान्तकालप्रोन्मीलुद्वाममस्ता हताः । सर्वेऽपि पश्यतस्तस्याद्दद्यास्ते जह्निरे क्षणात् ॥ ५४ ॥

5) P D सुखयामिवय एतस्यैव 8) P सर्वेषो धर्मैः 9) B नरेश्वर, B विज (दे?) वादर for विगतादर 10) D अग्राधाय .
 19) B नेत्ररोगिण (या added above the line) निभाषती. 21) D सत्तागज्यं 30) B वैशाखदिनसत्कारितां 35) D
 adds here [सुसप्तगुरुज्ञान.] at the end of verse No. 50. 39) P om. स 40) P पृच्छ, B हि for ते.

- 1 सुपर्वपर्वतम्रष्टैस्तैरेव परमाधुभिः । स सुपर्वापि नो कर्तुं समर्थस्तं पुनर्यथा ॥ ५५ ॥ 1
 दुष्कर्मवशातो ब्रह्मस्था मानुषजन्मनि । निस्तुपं मानुषं जन्म जन्मी न लभते पुनः ॥ ५६ ॥
 3 परमाणुदृष्टान्तः । 3
 ततः स राजर्षिर्द्विभिक्षिक्षाविचक्षणः चाहचारित्रं समाचरन् गुरुणा सह विज्ञहार । कुवलयचन्द्रस्यापि
 निखिलभूपालमण्डलीमुकुटकोटिनियुष्टचरणारविन्दस्य विपुलामासमुद्रमेतलां पालयतः प्रभूता वातरा
 6 धृतियुः । 6

§ 13) अनान्तरं पद्मकेसरसुरः स्वानि च्यवनचिदानि परिहाय दुर्मनाश्चिन्तयामास ।

'येनं मा ब्रह्म जीव त्वं दीनत्वं हृदि मा व्यधाः । तावदेव हि भुज्येत यायदायुरुपाजितम्' ॥ ५७ ॥

- 9 ततः संप्रति कालोचितं क्रियत इत्यागत्यायोध्यायां सुरः कुवलयचन्द्र-कुवलयमालयोः पुरः कथ- 9
 यामासेति । 'यथाभुक्तमासे ऽमुकदिवसे सुवयोः सनुर्मविष्यामि तस्यदिमानि पद्मकेसरनामादितानि
 12 कटककुण्डलहारार्धहारदीनि भूपणानि स्वीक्रियन्ताम् । तानि च प्रसूतबुद्धिस्त्रिरस्य मम तनौ
 12 निवेद्यानि, येनेतानि चिरपरिचितानि प्रेक्षमाणस्य मम जातिस्मृतिरुत्पद्यते' इत्युदित्वार्पयित्वा च 12
 विद्वाः स्वस्थानमागतः । ततः कियद्भिर्दिनेः सुरश्च्युत्वा कुवलयमालाया गमं सुतत्वेनोदपद्यत । ततः
 सापि समये पवित्रं पुत्रं प्रावृत् । पित्रा मध्ये पुरं विरच्य वर्षापनकमहोत्सवे संजाते द्वादशे दिवसे
 15 तस्य मुनिना पूर्णमुदितमभियानं 'पृथ्वीसारः' इति विद्मे । स कुमारः कलाकलापेन यौवनेन च 15
 स्वीचक्रे । तस्य पितृभ्यां तान्म्याभरणानि समर्पितानि । तानि पश्यत एव तस्य प्रागपि क्षापि हृष्टान्ये-
 तानित्यूहायोहृतो मूर्खजनि, जाति च सस्मार । ततः दीतेन तोयेन वायुना चाभ्यासितो लब्धवैतन्यो
 18 दृष्याति । 'अहो, तत्र तानि सुखान्यनुभूय पुनरीदृशानि सुच्छानि मनुजजन्मजातानि जीवो ऽभिलपति, 18
 इति धिक् मोहं धिक् च संसारादासं यत्र निरन्तरमाधिभ्याधिभ्यधितो जनः, तदहं संसारदुःखपरंपरा-
 परामवविधापिर्नां प्रमज्यां गृहीत्वात्मानं साधयिष्ये' इति चिन्तयन् स वयस्यैर्भजितः । 'कुमार, तव
 21 स्वस्थशरीरस्य किमेतद्व्याद्वितम्' । तेनोक्तम् । 'ममाजीर्णधिकारेणैषा भ्रमिदृष्टधा, तेन न पुनरात्म-
 स्वभावो निवेदितः ।' एवं ब्रजत्सु दिनेषु कुवलयचन्द्रणोक्तम् । 'कुमार, राज्यं गृहण, अहं प्रमज्यां
 ग्रहीष्ये । कुमारणोक्तम् । 'महाराज, त्वमेव राज्यं प्रतिपालय, अहं पुनर्दीक्षां स्वीकरीष्ये ।' राधादिष्टम् ।
 24 'अद्यापि बालस्यै राज्यसुखमनुभव, यद्यं पुनर्दीक्षभोगा दीक्षां ग्रहीष्यामः' इति कुमारं प्रतिबोध्य 24
 भूपतिर्निर्विण्णकामभोगः प्रमज्याप्रहणमनाः कस्यापि गुरोरागमनमभिलषन्तस्यै । अन्यदिने दत्तमहा-
 दानः संमानिताशेषपरिजनः कुवलयमालया समं धर्मचार्ता वितन्वानः क्षमापनः सुत्वा पाश्चात्य-
 27 मिनीयासे प्रथममेव प्रसूद्विचिन्तयामासेति । 27

§ 14) 'दुष्पापं प्राप्य मानुष्यं दक्षिणावर्तं गृहवत् । विचारचतुरैश्चिन्त्या हेयोपादेयहेतवः ॥ ५८ ॥

मानुपत्वमतिश्रेष्ठं कुले जन्म विशेषतः । धर्मः कृपायथो जैनस्यमेतद्धि दुर्लभम् ॥ ५९ ॥

- 30 धन्यास्ते पुण्यभाजस्ते नित्तीर्णसौभयाणवः । ये संगमपरिव्यागनिघमाध्वगतां ययुः ॥ ६० ॥ 30

त एव कृतिनो ऽभूयन् भुवनधीविशेषकाः । जिनेन्द्रजल्पिता सर्वैरितिर्परलंकृता ॥ ६१ ॥

धन्यानि तानि क्षेत्राणि यत्र जैतमुनीश्वराः । भ्रमन्ति विभ्रमत्यका मुक्ताहारः शुभाशयाः ॥ ६२ ॥

- 33 पुण्यतिथिस्तिथिः सा का सा या चारो ऽपि कः स च । तन्मुहूर्तं च किं भावि ममाभोवप्रमोदकृत् ॥ ६३ ॥ 33

यस्मिन् पवित्रचारिप्रचित्रभानुप्रभोदयात् । मन्मनःसरसीजन्म स्फेरतामुपयास्यति ॥ ६४ ॥ युग्मम् ॥

प्रधानधान्यतो येन दीक्षाशिक्षाशिरोपरि । शालादिष्ये मनोवासः कुवासमलिनं फदां ॥ ६५ ॥

- 36 इति चिन्तयतस्तस्य भूपतेः प्रानातिकमहलपाठकः पपाठ । 36

'इतसंतमसानीकः पतितनक्षत्रसुभटसंपातः । प्रसूतमतापनिकरः सूरः पृथिवीपतिकदैति' ॥ ६६ ॥

एतदाकर्ण्य राधा चिन्तितम् । 'अहो, सुन्दरोपश्रुतिः सुतपाज्याय ।

- 39 नमस्ते लोकनिर्मुक्त नमस्ते द्वेषवर्जित । नमस्ते जितमोहेन्द्र नमस्ते शानभास्कर' ॥ ६७ ॥ 39

इति यद्वद् भूतिः शायनीपादुचस्त्यो । ततो 'नमो जिनेन्द्रम्पः' इति यदन्वी संक्षमपरा विदशतदिनी-

2) B मानुषजन्मन (partly on the margin) 5) C चरणारविन्दस, B adds समुद्रं before सुन्दरोपश्रुत्यं, P बालध्व-
 for दक्षयन. 13) B inter. वरिष्ठं & 59 14) B 'नरोत्तम'. 24) F B om. दीक्षां ग्रहीष्यामः. 25) P महाराज-
 स्मानिताशेष, P निरन्तर for निरन्तर, B adds सुत्वा before सुत्वा, 33) P C S for सा च.

- 1 पुलिनकल्पात्तत्पादुत्थाय कुवलयमाला पतिं प्रति प्रोवाच । 'पतावतीं देवां यावद्दोखाग्निना किं चिन्ति- 1
तम् ।' राज्ञा जल्पितम् । 'पृथ्वीसारं कुमारं राज्ये निवेक्ष्य प्रव्रज्याग्रहणेनात्मानं साधयिष्ये' इति । तथा
2 प्रोक्तम् । 'यदा विजयापूर्वा आवां निःसृतौ तदा प्रियेण प्रवचनदेवता विप्रता, यदि भगवति जीवन्तं तातं 3
परिपश्यामि राज्यभिवेकं च प्राप्नोमि ततः पश्चात्तनुजं राज्ये निवेक्ष्य व्रतं गृह्णासि, ततो देवि शकुनोत्तमं
विधेहि' इत्युदिते केनचिन्नेरेणातपत्रमुपडोक्तम् । ततः स्वामिना जल्पितम् । 'दयिते, प्रहृष्टमेतच्छकुनं
6 सर्वापि संपत्तिः संततिश्चास्माकं भाविनी' इति तत्सत्यं ज्ञातम् । सांप्रतं प्रव्रज्यापालनस्यानुध्यातं ततो 6
युक्तमेव । ततस्तयाभ्यधासि । 'धर्मस्य त्वरिता गतिः', अतो देव, कथं विलम्बः, त्वरितमेवात्महितं वितन्यते ।
राज्ञोक्तम् । 'देवि, यद्येवं ततः कुत्रचिद्गुरवो विलोक्या येन यथा चिन्तितं प्रमाणपदवीमध्यारोहति ।'
9 § १६) ततः प्राभातिकं दृश्यं विधाय भूनायकस्तत्रैव दिने पृथ्वीसारं कुमारं राज्ये ऽभिपिच्य द्वितीय- 9
दिवसे शिरोगृहासनस्थौ नभोमध्यमध्यासीने नभोमणौ साधुयुगलं भिक्षार्थं व्रमन्तं रथ्यामुखे वीक्ष्य
प्रासादादुत्तीर्य सुखासनाधिरूढः कियज्जनावृतो गत्वा प्रणिपत्य प्रोवाच । युवयोर्निरामयः कायः ।'
12 साधुभ्यामुक्तम् । 'कुशलमावयोर्युक्तां चरणसरणप्रवीणान्तःकरणयोः' । राज्ञोक्तम् । 'गुरुणां किमभि- 12
धानम् ।' ताभ्यामुक्तम् । 'इदं कुर्वन्प्रियः प्रातःगुरुविनयसफलशास्त्रार्थः कन्दर्पदर्पसर्पसर्पारिदर्पफलि-
काभ्यो गुरुः ।' राज्ञोक्तम् । 'भगवान्, किमु स अस्तसंबन्धी रत्नमुकुटस्य राजपैः पुत्रो दर्पफलिकः, किं
15 धारणः' इति । साधुभ्यामुक्तम् । 'स एव' । राज्ञा भणितम् । 'कस्मिन् स्थाने तिष्ठन्ति' । ताभ्यामुक्तम् । 15
'राजन्, संसारमरुतरवस्ते गुरवः प्रधाने मनोरमोद्याने समवसृताः सन्ति' इत्युदित्वा मुनियुगलं
विचर्य स्वस्थानमाजगाम । नृपतिरपि प्रासादमासाद्य कुवलयमाला महेन्द्रस्य च पुरो वृत्तान्तं सर्वमपि
18 निवेदयामास । अथ स चैवासङ्गता दर्पफलिकः संपन्नाचार्यपदः समवसृतः । ततः कुवलयचन्द्रः 18
कुवलयमालया महेन्द्रेण च समं मनोरमोद्याने समागत्य भगवन्तं दर्पफलिकं प्रणिपत्य पप्रच्छ ।
'तदा भगवन्, भवन्तश्चिन्तामणिपह्नीतो निःसृत्य कस्य गुरोरन्तिके प्रव्रजिताः ।' ततो भगवानु-
21 वाच । 'महाराज, तदा ततो निर्गम्य मया श्रीभृगुकच्छं गतेन मुनिरेको दृश्ये' । तेन 21
मुनिना प्रोक्तम् । 'भो दर्पफलिक राजपुत्र, मामभिज्ञानात् ।' मयोक्तम् । 'भवन्तं सम्यग् नोपलक्ष्ये ।'
तेनोक्तम् । 'केन तव तच्चिन्तामणिपह्नीराज्यं दत्तम् ।' मयोक्तम् । 'भगवन्, किं भवान् सः ।' तेनोक्तम्
24 'एवमेव' । मयोक्तम् । 'यथा तदा त्वया राज्यं दत्तं तथा संप्रति संयमपजवदानेन प्रसादं तनु ।' 24
तेनोक्तम् । 'यद्येवं ततः कथं विलम्बः ।' तदा तेन मुनिना व्रतं दत्तम् । तेन सह विहारं कुर्वाणो ऽयोध्या-
याभागतवाञ् । तत्र च तव पिता दृढवर्मा तदन्तिके निष्क्रान्तः । स च मम गुरुस्तव जनकशोषण-
27 केचलज्ञानौ समेतशैलोपरि ह्यपि सिद्धिपदमीयतुः । अहं पुनर्भवप्रतियोधाय समागमम् ।' तत एव 27
पिशुनसंगतिसिधौ लोलावतीलोचनप्रान्तसिधौ महाबलान्दोलितकदलीदलसिधौ शरत्समयघनाघनपटल-
सिधौ सुरेश्वरशारसनसिधौ चपलध्वजाय पदार्थजातं परिहाय तत्पदान्ते कुवलयचन्द्रः कुवलयमालया
30 महेन्द्रेण च समं व्रतं जग्राह । कुवलयमालाण्यागमानुसारेण तपस्तस्या सौधमं नाके सागरोपमद्वय- 30
स्थित्यायुक्लिदशः समभवत् । कुवलयचन्द्रो ऽपि समाधिना विषय तत्रैव विमाने तत्प्रमाणायुः
समुदपद्यत । सिधौ ऽप्यनशनकर्मणा तत्रैव देवो जातो ऽस्ति । स च भगवानवधिज्ञानौ सागरदत्तमुनि-
33 र्भूत्वा तस्मिन्नेव स्थाने गुरुः समजायत । 33

§ १७) अथ पृथ्वीसारः कियत्कालान्तरं राज्यसुखमनुभूय विरचितमनोरथादित्यनामतनुजराज्या-
निपेकः संसारमहाराजसमयज्ञान्तस्यान्तः परिहाय भोगान् भोगिभोगोपमान् गुरुणां चरणमूले प्रव्रज्य
36 कृतधामण्यः प्रदत्तमिथ्यादुष्कृतः पञ्चत्वमवाप्य तत्रैव विमाने सुधाशनो ऽजनिष्ट । एवं ते पश्चापि तत्रैव 36
परविमाने कृतमुक्ताः समुत्पन्नाः । परस्परं ते विज्ञातपूर्वनिर्मितसङ्केता जल्पितं प्रवृत्ताः । 'दुस्तरं संसार-
सागरमथाम्य यथा पूर्वं तथापुनापि सकलसुरासुरनरसिद्धिसुखदायिनि भगवःप्रणीते सम्यक्त्वे यत्न
39 एव कार्यः । इतो ऽपि च्युतैरात्मभिः पूर्ववत्प्रतियोधपरैः परस्परमेव भाव्यम् ।' तथेति प्रतिपद्ये तैस्तेषां 39
फालो व्यतिक्रामति ।

अथो जम्बूद्वीपे दक्षिणभरते ऽस्यामिषावसर्पिण्यां युगादिजिनाद्वितीर्यायेषु मोक्षं गतेषु सत्सु
42 ततः समुत्पद्ये चरमजिने धीमहावीरे पूर्वं कुवलयचन्द्रदेवः स्वमायुः परिपाल्य स्वर्गगत्युत्था काकन्दी- 42

1) P n om. पतिं प्रति. 2) P पृथ्वीसारं कुमारः. 4) P पश्चायि for परिपश्यामि, P प्राप्नोमि for प्राप्नोमि. 5) P यदि
ते for दयिते. 18) P n जग्राह for निवेदयामास. 36) P 'मिथ्यादुष्कृतः संसारमहाराजसमयज्ञान्तस्यान्तः परिहाय भोगोपमान् ।
गुरुणां चरणमूले पञ्चत्वमवाप्य तत्रैव परविमाने ज्ञाः समुत्पन्नाः । 37) P न दुस्तरं दुस्तरं.

1 पुर्यां प्रणतजननुमुदामन्दप्रमोदकांमुदीशस्य शत्रुजनपुङ्खरफण्डीरवस्य सःपयजाविषस्य षाञ्जनरथस्य 1
 2 पृथ्वीपतेरिन्दीरलोचनाभिधानप्रणयिनीपुङ्खिमयो मणिरथयुमारस्तनयाः समभवत् । स च क्रमेण
 3 प्राप्तयौवनो गुञ्जने प्रतिपिद्धो ऽपि वयस्यनिवारितो ऽपि सङ्घिनित्यमानो ऽपि फर्मादयेन नचदिया 3
 पापार्द्धिं बुधैश्च विरमति । अ-पदा च तस्याख्ये प्रविष्टस्य धीयर्धमानजिन वेत्तलघानशाही जगप्रयपति
 पवित्रितविभुवनतल षाक्या समवसत् । ततश्चतुर्विधदेवनिर्जय समयसरण चक्रे । तत्र च धीमहा
 6 वीर स्वय गीतमादीना गणभृता सौधमार्धिपतेरपरस्य च सुरासुरनिदरस्य सपरिजनस्य षाञ्जनरथस्य 6
 तरेशितु पुर मय्यकवसूल धर्म द्विविधं निवेदितुमारे मे ।

शङ्खादिदोषरहित स्वर्णादिगुणभूयितम् । पञ्चमिन्धर्षणलक्ष्य सम्यक्त्व शिष्यादाम्णे ॥ ६८

9 आर्जवं मादंघ क्षान्ति सत्य शौच तपो यम । ब्रह्माजिञ्जना मुचिर्यतिधर्मं प्रकीर्तित ॥ ६९ 9

अहिसादीनि पञ्चाणुप्रतानि च गुणप्रयम् । शिखापदानि चत्वारि गृहिधर्मं पुकर्महत् ॥ ७०

११८ इतश्चात्तर मत्वा तस्यानुगामिना प्रभूतजन्तुवधनातपालकाशाङ्गिना हताशलिना षाञ्जनरथेन

10 रत्ना वृष्म् । 'नाथ, मणिरथयुमारो भव्य विमभयश्च' इति । मगधतादिष्म् । 'अय भव्यश्चरमशारीर्य' 10

इति । नृपेण विनसत् । 'भगवन्, पद्यमन्तिमतनुस्त न कथमनेकधा निविध्यमानो ऽप्यापेट-यसनतो

न निवर्तते, यद्वा पुनस्तस्य जिनधर्मो बोधि । तीर्थैरुत्तम् । 'अद्र, स्वत्सुनु प्रदुद्ध प्राप्तसवेगरङ्ग ईद्वय

15 प्रस्यित' इति । नृपेणोत्तम् । 'नाथ, वेन वृत्तान्तेन तस्य वैराग्यमनायत' जगधार्थेन समादिष्म् । 15

'इतो ऽस्ति योजनप्रमाण भूमिभागे कौशाम्य नाम वनम् । तत्र च बहव पुरङ्गशूकरशशकसपाता

परिसन्तीति मन्वा कुमार पापार्द्धिमिच्छमागत । तत्र च तेन क्रमता वरसिन्धु प्रदेने सारङ्गयूथमा

18 लोभ्य कोदण्डमारोव्य पाञ्चर सञ्जीवन्स्तावत्सर्वमपि मृगकुल काश्नाश ननाश । पर तद्वैकाकिनी 18

शृगी कुमार चिरमिनीद्वय दीर्घ नि श्वस्य निष्पद्लोचना सजातहृदयविश्रम्भा नि शङ्खा स्थिता । तां

च तथापस्थिता हृद्या हृदारेण चिन्तितम् । 'अहो, महत्कौतुकम्, पतसिन्धु हरिणयूथे प्रनटे ऽपि

21 परमिय शृगी मद्भिमूल पश्यन्ती तथैव तिष्ठति' इति चिन्तयतस्तस्याभ्यास सा समुपयुयी । तत 21

सत्नेकश्वापदजीयान्तःसमर्धचन्द्रमालोक्यापि खेहनिर्महददयेप स्थिता । तत कुमारैण शरारसन

शरश्वाभाङ्गि । 'यो ऽपराधरहितान् जत्प्रहित स महापापी' इत्येव चिन्तयता प्रादुर्भूतजन्तुप्रात

24 कारणममित्रीभूरितचेतसा तेन सा हरिणी सङ्घर्षं करतलेन पश्यते । 24

यथा यथा तद्गङ्ग स तद्गङ्ग स्युराति स्फुटम् । तथा तथासौ जायते धाप्यात्रिलविलोचना ॥ ७१

तनस्तस्या विलोकनेन कुमारस्य हृग्या विरसित सर्वाङ्ग रोमाञ्चकञ्जक प्रससार । चेतसि परम प्रनोद

27 प्रवृत्त । श्रात यथा कान्येया मम पूर्वसवन्धिनीति । 27

धान मन्थे हशोरेव नापरस्य च कस्याचित् । प्रनोदेते प्रिये हृष्टे हृष्टे सङ्घचतो ऽप्रिये ॥ ७२

'ज-मान्तरे का ममेवासीत्' इति ध्यायतस्तस्य हृदि स्थितम् । अयैव तात काश्न्दी चम्पापुर्यां

30 आयात । अत्र च किल भगवान् धीमहावीर समवसत् । 'तस्य घन्दनानिमित्त तत्राहमपि गमिष्यामि, 30

येनेतद्गुत्तात पृञ्जामि केषा मृगयधू, अस्माक ज-मान्तरे कीदृशि सवन्धि आसीत्' इति ध्यायश्चलित ।

'न मृगी च साप्रत समवसरणवाङ्मनात्पुण्यन्तरे ह्यवपि वर्तेते' इति यदतस्तीर्यत्त पुरी

33 मणिरथकुमार समागतश्च प्रदक्षिणात्रय दश भगवन्त नत्या प्रपञ्जेति च । 'भगवान् निवेद्य केषा 33

कुर्वी ममोपरि परमप्रेमधारिणी । ततो भगवान् श्रातकुलतिलक सकल जन्तुसपातत्रोघाय पूर्वमथ

त तयोत्तरयातुमारे मे ।

36 ११९ अत्रैव भरते साकेतपुरम् । तत्र नाम्ना कात्या च मदनो नृप । तस्सुरनङ्ग कुमार । तत्राढ्यो 36

वैश्रमण इव वैश्रमण श्रेष्ठी । तद्गङ्ग मियकरार्य, स च सौम्य सुजन कुशलस्वागी द्यानु

धञ्जातु । अ पदा वैश्रमणेन प्रातिवेदिमकपिमिनपुष्या सुन्दर्या सह तनयस्य पाणिग्रहणमकार्यत ।

39 ह्योरोपि प्रीतिमर्हा जाता । परस्परं स्तोके ऽपि विरहे तमिथुन सौसुकसिच भवति । अन्यथा च 39

भवेत् यतयापट्टनरशरीरे प्रियकरे सा सुन्दरी बहुरारोकराङ्गयथिता न भुनक्ति न छाति न जरपति न

गृहल्लय करोति, केनच समावितदयितपञ्जताधिकाम्यन्तरतापलोचनप्रयत्मानपापञ्जललया विपीदन्ती

40 स्थिता । ततस्तथाविधकरैस्सवोतेन इतीये प्राणिते प्रियकर परलोकमियाय । ततस्त मृत विलोक्य 43

11) B तत्रान्तलागुगामिना 14) P स्रुद्ध for प्रदुद्ध 21) P शिष्ठत इति *2) B स्नेहमनिर्भर (भर added on the margin) 23) P B गारक्षमात्रि 31) P om. वसन्त 37) B inter वैश्रमण & श्रेष्ठी

- 1 परिजनो ऽतीवविषण्णमनाः । पिता प्रलपितुमारभे । 1
- ‘हा वत्स हा गुणावाप्त हा सौभाग्यनिधे भवान् । प्रियंकर गतः कुत्र देहि प्रतिवचो मम’ ॥ ७३
- 2 स्वजनैस्तच्छयं संस्कारार्थं गृहाधिपकासितुमारभे, परं सा सुन्दरी क्रोद्धमोदितमानसा तत्संस्कारं 3
- कर्तुं न ददाति । ततः सा पित्रा मात्रा स्वजनेन च वयस्याभिविधाभिः शिक्षाभिः शिक्षितापि तत्कुणपं
- न मुञ्चति । केवलं विलपन्ती भ्राजकमिति वदन्ती सुन्दरी तन्मृतकलेवरमालिङ्ग्य स्थिता ।
- 6 पतिं पश्यति निर्जोषमपि जीवन्तमेव सा । क्रोद्धे नेव विचारः स्यान्मोहान्धितदृशां यतः ॥ ७४ 6
- § २०) ततो विषण्णमनसा स्वजनेन मात्त्रिकास्तात्त्रिकाश्च समाकारिताः । तैरपि विशेषः को ऽपि
- न समजनि । स्वजनेन ‘इयमयोग्या’ इति विचिन्त्य मुक्तास्तथैव तद्दिनं स्थिता । द्वितीयदिवसे तदेहं
- 9 श्रवयथुना ध्यातं ततो विगन्धः प्रससार । तथापि सा प्रेमपरवशा मृतकमालिङ्गन्ती परिजनेन निगन्धमानापि 9
- सखीभिर्वार्यमाणान्प्येवं चिन्तयामास । ‘अयं स्वजन इति जल्पति, ‘यद्यं मृत इयं च प्रदहिला’, ततस्तत्र
- गन्तव्यं यत्र न को ऽपि स्वजनः’ इति ध्यात्वा तच्छयं शिरसि समारोप्य मन्दिरतो निःसृत्य सुन्दरी
- 12 विसायकहणान्नीभत्सहस्रस्वरसवद्येन जनेन दृश्यमाना इमशानमुपाजगाम । तत्र प्रावृतजरखीवरगान्ना 12
- रेणुधूसरितशरीरा क्लोक्केशा महाभैरवप्रतमिवाचरन्ती भिक्षामानीय यत्किञ्चित्सुन्दरं तत्तदप्रे मुक्त्वा,
- इति वदति । ‘प्रियतम, यत्किञ्चिद्रम्यतरं तत्त्वं गृहाण पाश्चात्त्यं यत्किञ्चिद्विरूपतरं तन्मम देहि’ इति प्रोन्य
- 15 भुङ्क्ते । एवं सा दिने दिने कृताहारा कापालिकयालिकेन राक्षसीच पिशाचीच स्थिता । तत्र तपित्रा 15
- प्रियमित्रेण पुरस्वामी विव्रतः । ‘यद्देव, मम सुता ब्रह्मगृहीतेव वर्तते । तत्तां यदि को ऽपि सकलीकरोति
- तस्य यथाप्रार्थितमहं ददामि’ इति द्वाप्यतां मध्ये पुरं पटहः । एतत्तेन विज्ञप्यमानं कुमारेण श्रुतं चिन्तितं
- 18 च । ‘अहो, मूढा चराकी व्रता प्रेमपिशाचिन न पुनरन्येन तद्दहं बुद्ध्या एतां प्रतिबोधयामि’ इति 18
- चिन्तयता तेन विव्रतो राजा । ‘तात, त्वं यदि समादिशसि तदैतां वणिजः सुतां संरोधयामि । एवं
- विज्ञेते नृपेण भणितम् । ‘वत्स, यदि स्वस्यां कर्तुं शक्नोषि ततो युक्तमेतत्किञ्चिदामस्य वणिज उपकारः ।’
- 21 ततो राजपुत्रः कमपि नार्याः शवं समानीय तस्याः समीपे मुमुचे । न च सा तेन जल्पिता न च तथा 21
- सः । यत्किञ्चित्सा शवस्य करोति तद्यमपि करोति । अन्यदा तथा भणितम् । ‘क एष वृत्तन्तः ।’
- तेनोक्तम् । ‘एषा मम प्रियतमा सुरुपा सुभगा किञ्चिदस्वस्थशरीरा जाता ।’ ततो लोको वदति । ‘यदियं
- 24 सुता संस्काराहां ।’ मया चिन्तितम् । ‘यद्यं लोके ऽलीकमापी ततो मया ततः समानीयासिन् इमशाने 24
- मुक्ता ।’ तयोक्तम् । ‘सुन्दरं कृतम्, आवयोः समानस्वधावयोर्मैत्री समभवत् ।’ यतः ‘समानशील-
- व्यसनेषु सख्यम् ।’ तेन भणितम् । ‘त्वं मम स्वसा, एष मम भावुकः । किमभिधानममुष्य ।’ तथा
- 27 जल्पितम् । ‘मम पतिः प्रियंकरामिधः ।’ तयोक्तम् । ‘तव प्रियायाः किं नाम’ । तेन निवेदितम् । ‘मम 27
- प्रिया मायादेवीति नाम ।’ एवं परस्परसमुत्पन्नसंयन्धौ तौ वर्तते । यदा सावश्यककृत्यकृते प्रयाति तदा
- तदमिमुखं वदति । ‘यद्यं महयितो द्रष्टव्यः ।’
- 30 § २१) यदा स कुत्रापि याति तदा तस्यास्तं शवं समर्प्य याति । अन्यदा तेनोक्तम् । ‘भगिनि, तव 30
- पत्या मम प्रिया किञ्चिद्भणिता तन्मया सख्यम् नावगतम् ।’ तयोक्तम् । ‘हि जीवेश, त्यक्तृते मया
- सर्वमपि कुलपृहपितृमातृप्रभृतिकं तृणवत्परित्यक्तं त्वं पुनरीदृशा, यदन्वामङ्गनामभिलषसि’ इत्युक्त्वा
- 33 किञ्चित्कोपपरा संजाता । पुनरन्यदिवसे सा शवं तस्य समर्प्य नित्यकृते गता । तत्पुनस्तेन शवद्वयमपि 33
- कृपे निक्षिप्तम् । ततस्तद्गुणार्गमनुसरन्नयं तथा भाषितः । ‘कस्य त्वया तन्मातृपुत्रद्वयमर्पितम् ।’ तेनापि
- गदितम् । ‘मायादेवी प्रियंकरस्य रक्षानिसिक्तमर्पिता, प्रियंकरो मायादेव्याश्च । तदायामपि तत्रैव
- 36 ब्रजान्,’ इत्युदित्या तत्र तौ समागतौ प्रियंकरं मायादेवीं च न ददशतुः । ततः सा दुःखमुपागता 36
- सो ऽपि च्छप्रना मूर्छितः । ततो लब्धचेतन्येन तेनादिष्टम् । ‘भगिनि, किं कर्तव्यम्, यत्तव प्रियो
- मम महेलामादाय कुत्रापि गतः, तत्सुन्दरं तेन नाघरितम् । मदीयमिदमाचरितम् ।’ ततः सुन्दरी
- 39 मुग्धस्वभावा चिरं चिन्तयति स ‘यत्किल तेन मम स्वामिनामुष्य प्रिया हतान्यत्र नीता च । तन 39
- ईदृशो ऽनार्यो निष्कृपो निर्घृणः कृतघ्नश्च, येनेदृशमाचरितम् ।’ ततस्तेन भणितम् । ‘भद्रे, एवंविधे विधेये
- किं विधेयम् ।’ तयोक्तम् । ‘नासि जानामि, भवानेव जानाति किमत्र कर्तव्यम् ।’ तेनोक्तम् । ‘भद्रे, सर्वं

10) ० सखीभिर्वार्यमाणानि जल्पितुमारभत अयं 11) ० वदती for च्याता, ० तत्सर्वशिरसि 14) ० om प्रोष्य मुञ्चे

30) ० प्रयाति for याति. 32) ० हे मञ्जीवेश 33) ० दिने for दिवसे, ० नित्यकृत्यकृते 35) ० देनामि निगदित, ० तत्रैव

36) ० inter तत्र & तौ 37) ० लब्धचेतनेन, ० वेन निर्दिष्ट. 41) ० एवं विधेये तयोक्तं, ० एवं वयु

1 पुण्यां प्रपतजनकुमुदामन्दप्रमोदकोमुदीरास्य शत्रुजनकुञ्जरकण्ठीरयस्य सत्पथजाह्निकस्य फाञ्चनरथस्य 1
 2 पृथ्वीपतेरिन्दीरलोचनाभिधानप्रणयिनीकुक्षिमवो मणिरथकुमारस्तलयः समभवत् । स च क्रमेण
 3 प्राप्तयौगो गुरुजनैः प्रतिषिद्धो ऽपि वयस्येतिवारितो ऽपि सङ्घिर्निन्दमानो ऽपि कर्मोद्घेन ब्रह्मदिवा 3
 पापार्द्धं कुर्वन् विरमति । अन्यदा च तस्यारण्ये प्रविष्टस्य शीवधैमानजिनः केवलज्ञानशाली जगन्नयपतिः
 4 षवित्रितत्रिमुचनतलः कान्ठ्यां समवसुतः । ततश्चतुर्विधदेशनिकायैः समवसरणं चक्रे । तत्र च धीमहा-
 5 वीरः स्वयं गीतमादीनां गणभृतां सौधर्माधिपतेरपरस्य च सुरामुरनिकरस्य सपरिजनस्य फाञ्चनरथस्य 6
 6 नरोशितुः पुरः सम्यक्त्वमूलं धर्मं द्विविधं निवेदितुमारभे ।

शङ्खादिदोहरद्वितं स्वर्यादिगुणभूपितम् । पञ्चभिल्लक्षणैर्लक्ष्यं सम्यक्त्वं शिवशर्मणे ॥ ६८

9 आजवं भार्दवं क्षान्तिः सत्यं शौचं तपो यमः । ब्रह्माकिञ्चनता मुक्तिर्यतिधर्मः प्रकीर्तितः ॥ ६९ 9
 अहिंसादीनि पञ्चाशुभतानि च गुणत्रयम् । शिक्षापदानि चत्वारि गृहीधर्मः कुकर्महृत् ॥ ७०

११८) इतश्चास्तरं मत्वा तत्रवानुगामिना प्रभृतजन्तुवचजातपातकाशङ्किना कृताञ्जलिना फाञ्चनरथेन

12 राज्ञा पृथम् । 'नाथ, मणिरथकुमारो भव्यः किमभव्यथ' इति । भगवतादिष्टम् । 'अयं भव्यश्चरमनरीरश्च' 12
 इति । नृपेण विज्ञप्तम् । 'भगवन्, यद्ययमन्तिमवनुस्ततः कयमनेकथा निपिष्यमानो ऽप्याखेटकव्यसमतो
 न निवर्तते, कदा पुनस्तस्य जिनधर्मं बोधिः ।' तीर्थरुतोक्तम् । 'भद्र, नवत्सुतुः प्रबुद्धः प्राप्तस्त्वेगरङ्ग इहैव

15 प्रस्थितः' इति । नृपेणोक्तम् । 'नाथ, केन वृत्तान्तेन तस्य वैराग्यमजायत ।' जगध्रायेन समादिष्टम् । 15
 'इतो ऽस्ति योजनप्रमाणे भूमिभगे कौशाम्यं नाम वनम् । तत्र च यद्वयः कुरङ्गशूकरशशकसंघाताः
 परित्यजन्तीति मत्वा कुमारः पापार्द्धनिमित्तमानतः । तत्र च तेन ब्रमता एकस्मिन् प्रदेशे सारङ्गयूथम-

18 लोभ्य कोदण्डमारोव्य यावच्छतः सञ्जीरुतस्तावत्सर्वमपि मृगकुलं कान्ठ्यां ननाश । परं तदैकानिनी 18
 मृगी कुमारं चिरमभिरीक्ष्य रीधे निःश्वस्य निष्पन्दलोचना संजातहृदयविश्रममा निःशङ्का स्थिता । तां
 च तथाप्रस्थितां दृष्ट्वा कुमारेण चिन्तितम् । 'अहो, महत्कौतुकम्, एतस्मिन् हरिणयूथे प्रतटे ऽपि

21 परमियं मृगी मद्रभिमुखं पश्यन्ती तपैव तिष्ठति' इति चिन्तयतस्तस्याभ्यासं सा समुपेयुषी । ततः 21
 सानेकभ्यापदजीवान्त करमर्धचन्द्रमालोभ्यापि स्नेहनिर्भरहृदयैव स्थिता । ततः कुमारेण शरासने
 शरध्वामाञ्जि । 'यो ऽपराधरहितान् जन्तुभिर्हन्ति स महापापी' इत्येवं चिन्तयता प्रादुर्भूतजन्तुजात-

24 काण्यमर्धमोषीपूरितचेतसा तेन सा हरिणी सहर्षं कतलेन परचुने । 24
 यथा यथा तद्गङ्गां च सरङ्गं स्फुरति स्फुटम् । तथा तथासौ जायेत वाष्पाविलविलोचना ॥ ७१
 ततस्तस्या विलोकनेन कुमारस्य दम्भ्याः विकसितं सर्वोद्गं रोमाञ्चकञ्चुकः प्रससार । चेतसि परमः प्रमोदः

27 प्रवृत्तः । शतं यथा काव्येषा मम पूर्वसंरन्धितीति । 27
 शतं मन्ये हरोरेव नापरस्य च कस्यचित् । प्रमोदेते प्रिये दृष्टे दृष्टे संकुचतो ऽपिमे ॥ ७२
 'जन्मान्तरे का ममैवासीत्' इति ध्यायतस्तत्र हृदि स्थितम् । अथैव तातः कावन्द्रीं चम्पापुर्यां

30 शयातः । अत्र च विल्ल भगवान् धीमहारीरः समवसुतः । 'तस्य कन्दनानिमित्तं तत्राहमपि गमिष्यामि, 30
 येनैतद्भ्रुजान्तं पूञ्जमि, कैषा मृगवधुः, अस्माकं जन्मान्तरे कीदृशि संकल्पे आसीत्' इति ध्यायंश्चलितः ।
 'स मृगी च सांप्रतं समवसरणयाह्रमाकारगोपुपान्तरे द्रावपि वर्तते' इति वदतस्तीर्थरुतः पुरो

33 मणिरथकुमारः समगतश्च प्रदक्षिणात्रयं दूरत भगवन्तं नत्वा प्रपच्छेति च । 'भववान्, निवेद्य कैषा 33
 कुङ्की ममोपरि परमेधमधारिणी ।' ततो भगवान् शतकुलतिलकः सकलजन्तुसंघातव्योघाय पूर्वमर्धं
 तं तयोपर्यतुमारभे ।

36 ११९) अथैव भरते साक्रेतपुरम् । तत्र नासा कान्त्या च मदनो नृपः । तत्सुरनङ्गः कुमारः । तत्राह्यो 36
 वैधमण इव वैधमणः श्रेष्ठी । तद्भ्रुजः प्रियंकराण्यः, स च सौम्यः सुजनः कुशलस्थ्यानी द्यालुः
 श्रद्धाशु । अन्यदा वैधमणेन प्रतिवेदिमकप्रियमिधुण्या सुन्दर्या सह तनयस्य पाणिप्रहणमकार्यत ।

39 द्वयोरपि प्रीतिर्महती जाता । परस्परं सौकरे ऽपि विरहे तन्मिथुनं सौत्सुक्यविचिं भवति । अन्यदा च 39
 भवितव्यतयापट्टनरशरीरे प्रियंकरे सा सुन्दरी बहुतरप्रोकराङ्गव्यथिता न भुनक्ति न स्नाति न जल्पति न
 गृह्णत्यं करोति, केवलं संभावितव्यपितपञ्चाधि वान्यन्तरतापलोचनप्रवर्तमानयापजललला विपीदन्ती

42 स्थिता । ततस्तथाविधकर्मसंयोगेन क्षीणे प्राणिते प्रियंकरः परलोकमियाय । ततस्तं मृतं विलोक्य 42

11) > वरराजसुगामिना 14) > पत्रक for प्रबुद्ध 21) > विरत इति 22) > श्रेष्ठमनिभं (भर added on
 the margin) 25) > शरश्यापि 31) > प om अकार 37) > inter वैभ्रमण & श्रेष्ठे

- 1 परिजनो ऽतीवविपण्णमनाः । पिता प्रलपितुमारभे । 1
- 'हा वत्स हा गुणावास हा सौभाग्यनिधे भवान् । प्रियंकर गतः कुत्र देहि प्रतिवचो मम' ॥ ७३
- 3 स्वजनैस्तच्छब्दं संस्कारार्थं गृहापिष्कासितुमारभे, परं सा सुन्दरी स्नेहमोहितमानसा तत्संस्कारं 3
कर्तुं न वदति । ततः सा पित्रा मात्रा स्वजनेन च वयस्याभिविधिधाभिः शिक्षाभिः शिक्षितापि तत्कुणपं
न मुञ्चति । केवलं विलपन्ती अराजकमिति वदन्ती सुन्दरी तन्मृतकलेचरमालिङ्ग्य स्थिता ।
- 6 पतिं पश्यति निर्जामपि जीवन्तमेव सा । स्नेहे नैव विचारः स्यान्मोहान्धितदृशा यतः ॥ ७४ 6
§ २०) ततो विपण्णमनसा स्वजनेन मच्चिकास्तात्रिकाश्च समाकारिताः । तैरपि विशेषः को ऽपि
न समजनि । स्वजनेन 'इयमयोग्या' इति विचिन्त्य मुक्तास्तथैव तद्दिनं स्थिता । द्वितीयदिघसे तदेहं
- 9 श्वयधुना व्याप्तं ततो विगन्धः प्रमसार । तथापि सा प्रेमपरवशा मृतकमालिङ्गन्ती परिजनेन निन्धमानापि 9
सखीभिर्भार्यमाणाप्येवं चिन्तयामास । 'अयं स्वजन इति जल्पति, 'यदयं मृत इयं च प्रहिला', ततस्तत्र
गन्तव्यं यत्र न को ऽपि स्वजन' इति ध्यात्वा तच्छब्दं शिरसि समारोप्य मन्दिरतो निःसृत्य सुन्दरी
- 12 विस्मयकरुणावीभ्रसहास्यारसवशेन जनेन दृश्यमाना इमशानमुपाजगाम । तत्र प्रावृत्तजखीवरगात्रा 12
रेणुधूसरितशरीरा कृतोद्भ्रंश महाभैरवव्रतमिधाचरन्ती भिक्षामाजीया यत्किञ्चित्सुन्दरं तत्तदप्रे मुञ्चया,
इति वदति । 'प्रियतम, यत्किञ्चिद्रम्यतरं तव्यं गृहाण पाश्चात्यं यत्किञ्चिद्विरूपतरं तन्मम देहि' इति प्रोच्य
- 15 भुङ्क्ते । एवं सा दिने दिने कृताहारा कापालिकवालिकैश्च राक्षसीषु पिशाचीषु स्थिता । तदा तत्पित्रा 15
प्रियमित्रेण पुरस्यामी विद्मत्तः । 'यदेव, मम मुना ग्रहगृहीतेव वर्तते । तत्तां यदि को ऽपि सक्लीकरोति
तस्य यथाप्रार्थितमहं वदामि' इति शप्यतां मध्ये पुरं पट्टहः । एतत्तेन विशुध्यमानं कुमारेण श्रुतं चिन्तितं
- 18 च । 'अहो, मूढा वराकी प्रस्ता प्रेमपिशाचेन न पुनरन्येन तदहं वुञ्चा एतां प्रतिबोधयामि' इति 18
चिन्तयता तेन विशतो राजा । 'तत, एवं यदि समादिशसि तदेतां वणिजः सुतां संबोधयामि ।' एवं
विशते कृपेण भणितम् । 'वत्स, यदि स्वस्थां कर्तुं शक्नोषि ततो युक्तमेतत्किञ्चित्तमस्य वणिज उपकारः ।'
- 21 ततो राजपुत्रः कमपि नार्याः शब्दं समानीय तस्याः समीपे मुमुचे । न च सा तेन जल्पिता न च तथा 21
सः । यत्किञ्चित्सा शब्दस्य करोति तदयमपि करोति । अन्यदा तथा भणितम् । 'क एष वृत्तान्तः ।
तेनोक्तम् । 'एषा मम प्रियतमा सुररूपा सुभगा किञ्चिदस्वस्थशरीरा जाता ।' ततो लोको वदति । 'यदियं
- 24 मृता संस्कारार्हा ।' मया चिन्तितम् । 'यदयं लोके ऽलीकभाषी ततो मया ततः समानीयासिन् इमशाने 24
मुक्ता ।' तथोक्तम् । 'सुन्दरं कृतम्, आवयोः समानस्वभावयोर्मैत्री समभवत् ।' यतः "समानशील-
व्यसनेषु सत्यम् ।" तेन भणितम् । 'त्वं मम स्वसा, एष मम भावुकः । किमभिधानममुष्य ।' तथा
- 27 जल्पितम् । 'मम पतिः प्रियंकराभिः ।' तथोक्तम् । 'तव प्रियायाः किं नाम ।' तेन निवेदितम् । 'मम 27
प्रिया मायादेवीति नाम ।' एवं परस्परसमुत्पन्नसंयन्धौ तौ वर्तते । यदा सावश्यकलयुक्ते प्रयाति तदा
तदभिमुखं वदति । 'यदयं मद्विधितो द्रष्टव्यः ।'
- 30 § २१) यदा स कुत्रापि याति तदा तस्यास्तं शब्दं समर्थं याति । अन्यदा तेनोक्तम् । 'भगिनि, तव 30
पत्या मम प्रिया किञ्चिद्गणिता तन्मया सम्यग् नावगतम् ।' तथोक्तम् । 'हे जीवेश, त्यक्तते मया
सर्वमपि कुलगृहपितृमहादृष्टतिकं लृणयत्परित्यक्तं त्वं पुनरीदृशा, यदन्यामङ्गनामभिलपसि' इत्युक्तवा
- 33 किञ्चित्कोपपरा संजाता । पुनरन्यदिघसे सा शब्दं तस्य समर्थं नित्यरुते गता । तत्पुनत्तेन शब्दयमपि 33
कृपे निक्षिप्तम् । ततस्तद्गुणार्णामनुसरन्नयं तथा भाषितः । 'कस्य त्वया तन्मानुषद्वयमर्पितम् ।' तेनापि
गदितम् । 'मायादेवी प्रियंकरस्य रक्षानिश्चितमर्पिता, प्रियंकरो मायादेव्याश्च । तदावामपि तत्रैव
- 36 प्रजायः' इत्युदित्वा तत्र तौ समागतौ प्रियंकरं मायादेवीं च न दृदशतुः । ततः सा दुःखमुपापता । 36
सो ऽपि च्छदाना मूर्छितः । ततो लब्धचैतन्येन तेनादिष्टम् । 'भगिनि, किं कर्तव्यम्, यत्तव मियो
मम महेलामावाय कुत्रापि गतः, तत्सुन्दरं तेन नाचरितम् । मदीयमिदमाचरितम् ।' ततः सुन्दरी
- 39 मुग्धस्वभावा चिरं चिन्तयति स 'यत्किञ्चि तेष मम स्वासिनामुष्य प्रिया हृतान्यत्र नीता च । तत 39
ईदृशो ऽनार्यो निष्कूपो निर्घृणः कृतघ्नश्च, येनेदंशमाचरितम् ।' ततस्तेन भणितम् । 'भद्रे, एवंविधे विशेषे
किं विधेयम् ।' तथोक्तम् । 'नास्ति जानामि, भवानेव जानाति किमत्र कर्तव्यम् ।' तेनोक्तम् । 'भद्रे, सत्यं

10) B वसुभिर्भार्यमाणायि जल्पितुमारगत अये 11) B वदती for ध्यात्वा, P ततर्वाहारिघे 14) B om शोच्य भुङ्क्ते.

30) B प्रयाति for वाति. 32) P हे मज्जीवेश 33) B दिने for दिवसे, B नित्यरुच्युक्ते 35) B तेनापि निगदितं, P तत्रैव

36) B 2inter. तत्र 4. ती. 37) P सन्वयतेनेन, B तेष निरिष्ट 41) P एवं विधेये उपलब्ध, P तत्रैव श्रुत

- 1 तत शृणु । सर्वदैक एव जीव ससारे परिभ्रमन्नस्ति, क प्रिय, वा प्रिया च, सर्वमपि संसारस्वरूप
 2 सौदाशनीनां धणदण्डम् । सर्वधैगानित्यवादिभावना समाश्रय । वियोगान्ता सयोगा । पतनान्ता
 3 समुच्छ्रया । महारोगा इव भोगा । एव जीव ससारे चतुरशीतिलक्षसखयोनिसु नट इव त्रिविधरूप
 4 भागवतीति श्लाघा सम्यक्त्यमङ्गीकृत ' एवं च भो मणिरथकुमार, या सुन्दरी प्रशोधिता तेन
 5 गृहमुपागता च । तत्रिंश महोत्सवो रचयाचक्रे । सर्वत्र मध्ये पुर प्रवृत्त साधुवादी यदिय सुन्दरी
 6 कुमारेण बोधिता । तापद्रो मणिरथकुमार य सुन्दरी जीव स त्व तदा हृतसम्पत्तयस्त्रयत्न पञ्चत्व
 7 मयाप्य मानभट सजात । तत पन्नसारनामा । तत कुवलयचन्द्र । ततो वैडूर्यनामा देव । ततस्त्व
 8 मणिरथकुमार इति । य पुनर्वणिङ्कृतनुज स ससार परिभ्रम्यासिन् यने मृगी समुदपद्यत । त्वा
 9 दृष्टोहापोहवत्या अस्या प्राग्भयस्तरणेन त्वधि ज्ञेह समुल्लास । एव च भगवता निवेदिते मणिरथ
 10 कुमारेण विशतम् । 'एव ममानेन तु पानासेन ससारगासेनाल, भगवन्, प्रसाद विधाय मधि
 11 प्रवज्यारत्न देहि' इति यदन् कुमार श्रीभगवता दीक्षित ।
- 12 § २२) अत्रान्तरे गौतमेन गणप्रता विवतम् । 'भगवन्, असिन् ससारे जीवानामध्ये को जीवो
 13 दु खित' इति । भगवता समादिष्टम् । 'सम्यग्दृष्टिर्जोवो ऽविरतो नित्य दु खित एव ।' गौतमेन
 14 भणितम् । 'केन हेतुना ।' भगवता निवेदितम् । 'य सम्यग्दृष्टिर्भवति स नरकतिर्यग्नुत्प्यवेदना
 15 जानाति । तत पुरत ससारभाय प्रेक्षते । न च विरतिमाद्य करोति । अनुभवति यर्धमानसतापो नरक
 16 दु खमिति । अत एव स दु खितानामपि दु र्गी ।' पुनर्गौतमेन पृष्टम् । 'स्वामिन्, क सुखी ।' भग
 17 वतादिष्टम् । 'सम्यग्दृष्टिर्जोवो विरत स एव सुखित । यत ,
- 18 देवलोक्तस्य सौख्य दु ख च नरकोपमम् । रतानामरताना च महानरकसन्निभम् ॥ ७५ 18
 19 एवमेकधा भगवान् विविधजनपुंसदेहसदोहमङ्ग वितत्य समुत्सवौ । ततस्त्रिदशवृन्दमपि स्वस्वस्थान
 20 जगाम । भगवानपि थावस्तीं पुरीं प्रति जगाम । सुरै समवसरणे कृते त्रैलोक्याधिपति सिंहासन
 21 मन्त्रकार । गौतमाद्यो गणभ्रतो यथास्थान निविष्टा । तत्रस्यो नृपती त्वाद्ददौ भगवन्त प्रणिपत्य 21
 22 निपसाद । भगवता ससारशर्मनाशिनी देशना निर्ममे । अत्रान्तरे गौतमस्वामिना सर्वमपि जानताप्य-
 23 बोधजनयोधाय तीर्थनाथ प्रपन्डे । 'नाथ, जीवस्वरूप निवेदय ।' ततो भगवता यथावस्य सर्वमपि
 24 जीवस्वरूप प्ररूपितम् । अथ तत्र वालमृणात्तोमलभुजो भुजान्तरपारमानहारसार कपोलपालिक्रि 24
 25 सन्मणिङ्गुण्डल को ऽपि नरखिदशकुमार इव प्रविश्य जय जयेति यदन् त्रिजगदभिवन्द्यमभिवन्द्य
 26 वभाषेति । 'नाथ, यन्मया दृष्ट श्रुतमनुभूत रजनीमये तदधुना निवेदय, किमिन्द्रजालम्, किं स्वप्न , सत्य
 27 वा ।' भगवता भणितम् । 'देवानुमिय, यत्रया दृष्ट तदवितथमेव ।' एतदानुर्थे तत्क्षणेमेव त्वरितपद 27
 28 समवसरणत्रि सुन । ततो गौतमेन पृष्टम् । 'स्वामिन्, किमेतत्, अस्माकमपि महत्कौतुकम् ।' ततस्तीर्थ
 29 वृतादिष्टम् । 'इतो ऽस्ति नातिदूरे ऽरण्यम नाम नगरम् । तत्र रत्नजनेन्द्रो नाम नृपति । तत्तनुज
 30 कामगजेन्द्र । स चाप्यदा प्रियश्रुमत्या प्रियणा सह मन्त्रवारणे निविष्ट । ततो नगरगतविभवविलासान् 30
 31 प्रेक्षितु प्रवृत्त । तत फसिन्धिद्वणिग्मदिरोपरि कुट्टिमतले कन्यकामेका कन्दुककैलि कुर्वतीमद्राक्षीत् ।
 32 तस्य तदुपरि महातुराय समुपय ।
- 33 सुरूपे ऽपि कुरूपे ऽपि भवति प्रेम कुञ्चित् । रूप ज्ञेहस्य नो हेतुर्वृथा रूप ततो ऽङ्गियु ॥ ७६ 33
 34 § २३) तेन पार्श्वस्थिताया कान्ताया भवेनाकारसवरणमेव चक्रे । तथा तु तत्सर्वमपि लक्षितम् ।
 35 तस्य राजपुत्रस्य तामेव ध्यायतो महत्पुद्गेगे जाते तथा चिन्तितम् । किं पुनरस्योद्वेगकारणम्, अथवा
 36 श्रुतं सैव वणिङ्कृत्युनी मत्प-युधतसि स्थिता । ततस्तया ता पाचयित्वा प्रिय परिणायित । ततस्तुष्टेन 36
 37 तेनोक्तम् । 'प्रिये, साधु त्वया तदा मम मनोभाव उपलक्षित । ततस्त्व श्रूहि वान्ते, क ते वर
 38 ददासि । तयोन्म ।
- 39 'पार्श्वस्थित् पश्यसि शृणोपि यद्गानुभवसि यद्दयित । तत्सर्वमपि निवेद्य महा देयस्त्वदीय वर ' ॥७७ 39
 40 तेनोक्तम् । 'भवन्वेवम् । ततो ऽन्यदा तत्र चित्रहता तस्यै कुमाराय चित्रपट समर्पित । तत्र च
 41 चित्ताहादविधायिनीं चित्रिता कर्त्तविका विलोम्य विसयस्मेरमना कुमार पप्रच्छ । 'भोश्चित्रकर,

- 1 कुमारिरूपं प्रतिहृत्याः कस्याश्चित्तया लिखितम्, किमुत स्वमत्या ।' तेन विज्ञप्तम् । 'देव, उज्जयिन्यां 1
महापुर्यामवन्तीरुपतेः सुतायाः प्रतिच्छन्दः ।' ततः कुमारः सादरं तां निद्रामिव नयनमनोहारिणीं, 2
3 शक्तिमिष इदयदारणनिपुणां, शुद्धपद्मेन्दुकलामिव भृशं विमलां, महाराजराज्यस्थितिमिव सुविभक्त- 3
वर्णापशोमितां, जिनश्रुतिमिव सुप्रतिष्ठिताद्रोपाद्भ्रसुभगां विलोक्य क्षणं स्तम्भित इव, ध्यानगत इव, 4
दृग्निर्मित इव, लेप्यमथ इव स्थितः । ततः कृतहृत्य इव कुमारस्तं नियपटं देव्यै प्रदर्श्य जजल्पेसि । 5
6 'देवि, सुन्दरमुत्पद्यते यद्येषा कन्या लभ्यते ।' तथा प्रयुक्तम् । 'देवि, निजरूपं चित्रपटे लेखयित्वायमेव 6
व्यावृत्त प्रेम्पतां, यथावन्तीपतिस्तद्दृष्ट्वा स्वयमेव दुहितरं वदति ।' कुमारेणोक्तम् । 'प्रमाणमेतत् ।' 7
ततस्तेन चित्रकृता चित्रपटः कामगजेन्द्ररूपसमन्वितो ऽवन्तीभर्तुः पुरो दर्शितः तेनापि सुतायै दर्शितः । 8
9 तमालोक्य जातानुरागां तां विज्ञाय राजा जगाद् । 'युक्तमेतद्यदियं पुरुषद्वेषिणी ततोऽन्यं कुमारं 9
नाभ्यलपन् । सांप्रतं तु विधिप्रज्ञाप्रफुर्यकशपट्टायमाने ऽसिन् कुमाररूपे भृशमनुराजा । ततो ऽस्या 10
अयमेव यरो युक्तः ।' इति ध्यात्वा राजा तस्मै कुमाराय दुहित्वा दत्ता । 11
12 § २४) ततः पित्रादेशेन कुमारो बह्वभया समं स्कन्धावारेण च चलितः । ततो ऽस्तपर्यस्त- 12
किरणदण्डे चण्डरोचिणि निशाप्रथमयामार्धे प्रियया समं सुव्याप । एवं द्वितीये यामे कस्याप्यपुत्र- 13
कोमलकरतलस्पर्शेन विबुद्धः सन् कुमारो व्यचिन्तयदिति । 'यदीदृशः स्पर्शां नानुभूतपूर्वं इति । 14
15 स्वयंयायं मनुष्यस्पर्शो न भवति' इति चिन्तयता कुमारेण पुरस्त्रिभुवनाश्वर्यफारि रूपहारि कन्याद्वयं 15
निरीक्ष्य भणितम् । 'यद्भवत्यौ मानुष्यो, किं वा देव्यौ, ममात्र महत्कृतकम् ।' ताभ्यामुक्तम् । 'आर्वा 16
विद्याधर्यां भवतः पार्श्वे केनापि हेतुना समायाते स्वः, परस्त्रायोर्भवता परोपकारिणा प्रार्थना बुधा न 17
18 कार्यौ ।' कुमारेणोक्तम् । 'निवेद्यतामहं दुस्साध्यमपि भवत्कार्यं साधयिष्ये ।' ताभ्यामुक्तम् । 'देव, 18
शृणु । अस्ति कुत्रेदिग्भानो वैताल्यः पर्वतः । तत्रोत्तरदक्षिणश्रेण्यां विद्येते । उत्तरश्रेण्यां सुन्दरमानन्- 19
मन्दिरं नाम नगरम् । यस्कीदृशं, बहुसौवर्णमन्दिरं बहुपुरुषसैवितं बहुजलाशयपरिगतं बहुकुमुद्रीप- 20
21 यनम् । तत्र पृथ्वीसुन्दरः क्षमानेता । तस्य देवी मेखलाभिधा । तत्कुक्षिसंभवा विन्दुमती कन्या । सा 21
च सुन्दरावयवाभङ्गभाग्यसौभाग्यभूमिका चारुचातुर्यकरण्डिका पुरुषद्वेषिणी । सा च यद्योविभवकला- 22
कलापपरिकलितेभ्यो ऽपि विद्याधरकुमारेभ्यः कदापि न स्पृहयति । ततः सा यौवनस्था गुरुजनेन 23
24 जल्पितेति । 'वस्त्रे, स्वयंवरं वरं गृहाण ।' तदाकर्ण्य तयावां भणिते । 'यदि, सख्यौ युवां भणथस्त्वैकसा 24
वक्षिणश्रेण्यां मयतीभ्यां सह परिभ्रमामि' इति । आवाभ्यामप्युक्तम् । 'एवं भवतु' इत्युदित्या गगनत- 25
मुत्पत्य गिरिधरकाननान्तरे वयमयतीर्णाः । तत्र श्रीडन्तीमिरस्ताभिः किंनरमिथुनमेकं कामगजेन्द्र- 26
27 कुमारस्य गुणप्रानगानं कुर्वाणं समाकर्णितम् । प्रियसख्योक्तम् । 'सखि, पवनदेवो, अग्रतो भूवेदं पृच्छ, 27
क एव कुत्रत्यो वा कामगजेन्द्रकुमारः, यस्याधुना गीतमुद्गीतम् ।' ततस्तस्या किंनर्या निवेदितम् । 28
'विद्याधरबाले, कामगजेन्द्रः स कदापि न दृष्टः श्रुतश्च न । तर्हि यदि तेन कार्यं तदमुं किंनरं पृच्छ ।' 29
30 तेन भयदृष्टान्तः सर्वो ऽपि कथितः । तदिदं श्रुत्वा तया विन्दुमत्याः पुरो गदितम् । तदारुणनेत्र 30
तद्दिनादारुण्य विन्दुमती तुहिनिक्रिष्टा कमलिनीव प्रियवियुक्ता राजहंसिकेव भ्रामाहता भुजङ्गीव निःश्रीफा 31
निर्वचना निभ्रसरा तनोत्यालेष्यम्, न शृणोति गीतं न चादयति वीणां, केवलं मत्तेव प्रहृष्टीतेय 32
33 मृतेव जाता । सखीभिर्भाषितापि सा किमपि नोत्तरं वदति । मया ज्ञातं यदेतस्याः कामगजेन्द्र एव 33
व्याधिनिदानम् । अतो ऽमुष्यास्तस्तंगम एव महौपधम् । यतो ऽग्निवग्धानामशिरैवौषधं विष्णुनातानां 34
चिपमेव । इति विचिन्तयन्त्या मया भणिता मानवेगा । 'पयस्ये अमुष्याः कामगजेन्द्र एव चिकित्सकः ।' 35
36 तत आवाभ्यां भणितम् । 'प्रियसखि, विश्वस्ता भव' तथा करिष्यामः, यथा तं कुमारमानीय तद् 36
व्याधिपनेष्यावः ।' तयोक्तम् । 'तदानयनाय युवां वजयः ।'

§ २५) तदेत्यावां प्रतिपद्य तसिन्सपि गिरिकुहरशिखलावले कमलकोमलदलविरचिते कस्तुरे तां

- 37 विन्दुमतीं विपादं कुर्वन्तीं निवेद्य प्रचलिते, परं न जानीवः कुत्र सा पुरी यत्र त्वं भवसि, कुत्र भवान् 37
प्राप्य इति । एतदर्थपरिज्ञानाय भगवती प्रज्ञप्ती समादायिता । ततस्तस्या प्ररूपितम् । 'यथैव कुमार उज्ज- 38
यिन्यां गच्छन् वनान्तरे रचितशिविरसंनिवेशः सांप्रतं तिष्ठति ।' एतन्मत्यावां भवदन्तिके समा- 39
40 याते ।' अतः परं सांप्रतं देव, तयायत्तं प्रियसख्या जीयितमिति मा विलम्बस्य स्वरितमेवोच्छिद्य यदि 42

3) P सुविमस्तिर्णोप'. 12) B has a marginal note on अन्तर्वत्ता etc. अन्तर्वत्तने पर्वत पठित किरणदण्डे यस्य स तथा ॥ 13) P om चण्ड, P मिश्रताम 27) P हस्ये पवन'. 33) B adds न after प्रियसख. 34) P D ओपरं for मरीच

1 जीवन्ती विन्दुमती कथंचिद्दृश्यते । कुमारेणोक्तम् । 'यद्यप्यप्रश्यं गन्तव्यं तथापि देव्याः पुरो निवेद-
चिप्ये ।' ताभ्यामुक्तम् । 'त्वमीदृशः स्वामी सवैनीतिपरायणः कथं स्त्रीणां रहस्यं कथयसि, किं न श्रुत-
3 देव्या जनैर्वैक्ष्यमाणः स्त्रोकः ।

'नीयमानः सुवर्णेन नागराजो ऽग्रवीदिदम् । यः स्त्रीणां गुह्यमाख्याति तदन्तं तस्य जीवितम्' ॥ ७८
ततो न कथ्यं नारीणां रहस्यम् ।' कुमारेणोक्तम् । 'क्षिमापि कारणमवास्ते, एकदा मया तस्या चरो
6 ऽदायि, यत्किञ्चिद्भूतं दृष्टमनुभूतं तत्तर्पणमपि निवेदयिष्ये ।' ततः कुमारः प्रोवाच । 'मिये, खंप्रति
मजामि ।' तयोदितम् । 'यत्किञ्चिदेवाय रोचते देयस्तन्नोतु ।' ततो देव्या विहिताञ्जलिपुट्या विद्या-
धर्यां विज्ञप्ते । 'अयं पतिर्मया भवत्योर्वासीरुत इत्यज्ञाय इहागीय मोक्तव्यः ।' ततस्ते तं कुमारं विमान-
9 प्रारोप्य गगनतलमुत्पतिते । ततस्तस्य प्रिया 'मया काप्यत्र, किं स्वस्रो घा, हत एताभ्यां मम पतिरेष्य-
तीति किं वा न' इति ध्यायन्ती यावद्विपण्णा तिष्ठति तावत्सोकावशेषदक्षणादायां विमानं प्रातमेव । तत-
स्तद्वृद्धा तद्गार्यां नलिनीयवविलोकनेनेव मयालिकाभिनवजलददर्शनेनेव शिखण्डिनी प्रमुदिता जाता ।
12 ततस्तया दृष्टे विद्याधर्यां कामगोत्रेणो ऽपि ।

§ २६) अथ विमानादचतीर्थं वीर्यशाली शयनीये निविष्टः । प्रोचतुस्ते । 'भद्रे, स्वपतिर्न्यासीरुत-
स्त्वयायवयोः स चेदानीं समानीय समर्पितो ऽस्ति' इत्युक्त्वा ते समुत्पत्य गते । ततो ऽस्तौ पादपतन-
15 मातस्य पप्रच्छ । 'देव, भवान् क्व गतः, कुतो वा प्रातः, किं त्वया दृष्टम्, किमनुभूतम्, किमवस्था सा
विद्याधरी प्राता । यतश्चतस्र सद्यः कथयस्व ।' कुमारः समाख्यातुं प्रवृत्ते । 'इतो विमानाधिकरुडेन मया
व्योम्नि वैतालपवैतकन्दोदरे मणिप्रदीपप्रज्वलनप्रद्योतिवदिकचक्र नवीनं भुवनमेकमदर्शितं तत्र नलिनी-
18 दलक्षत्रे विद्याधरकुमारी च । ततस्ते शृणालकोमलवलायां चन्दनकपूर्रेणुघवलां कुरङ्गीदशमिनां
कुमारी जीवन्तीमभिधीष्य प्रमुदिते ऊचतुः । 'प्रियसखि, प्रमोदं भञ्ज, एष तव मनो ऽभिरुचितो दयितः
प्रातः, यत्कृत्यं तदाचर' इति चदन्तीभ्यां सखीभ्यां तदङ्गतो नलिनीदलाव्यपनीतानि । इति यावत्ते
21 सम्पन्नपश्यतस्तावत्साम्रोपाङ्गानि शिचिठीभूतानि । ततो दयिते, ताभ्यां तद्गृह्ण पृक्तं 'यद्विषयमावयोः
स्वामिनी मरिष्यति ततो ऽहमपि ।' 'किमेतत्' इति ध्यायन् विलोकितुं प्रवृत्तो-यावत्तावत्सा विनिमीलित-
लोचना निश्चलाङ्गोपाङ्गा पञ्चतानुपागता । मया भणितम् ।

24 'भवतो न दय उचितं युक्तमिदं गगनगामितनुजा यत् ।
मम विरहदुःसहानलसंतता सृष्टुमुपनीता ॥' ७९

इति जलपद्मं मोहमुपागतः क्षणेन विबुद्धस्तयोः प्रलापन् शृणोमि ।
27 प्रियसखि कुपिता किं त्वं प्रतिवचनं नो ददासि को हेतुः ।
किं कृतमप्रियमेतत् यदयं दयितः समानीतः ॥ ८०

§ २७) मयोक्तम् । 'यदस्ये कालयोरेयं सकार्यम् ।' ततस्ताभ्यामुदयाचलचलान्विनि किरण-
30 मालिनि चन्दनदाकरुणानीय प्रपञ्चितायां चितायां तदङ्गं निक्षिप्तम् । तदचो हुताशतः प्रवृत्तः । 'एतां
विनायव्योजीवितेन किम्' इति गदित्वा चिरं विलप्य च तत्रैव ते ऽपि प्रविष्टे । एवं चित्तये ऽप्यस्त्रिदोषी-
भूते क्षणमेकमहमपि मुहुरेण प्रहत इव महाशोककुन्तेन प्रमिल इव व्यञ्जितयमिति । 'पद्य विधि-
33 विदालितम्, यदियं विन्दुमती मदनुरागेण विपथा लघुभ्येन यते च । ततः किं भ्रमेतेन स्त्रीबधकलङ्क-
कलुषितेन जीवितेन । ततो ऽमुमेव चित्तानले प्रविश्य सस्य कलङ्कमुत्साद्यामि' यावदिति मिये,
चिन्तयवासि तावद्विद्याधरमियुतमध्ये विद्याधर्योक्तम् । 'विलोक्य यदयं कीदृशो निर्दयः कुमारः, इयं
36 यरङ्गी मृत्यु, अयं पुनरुद्यपि जीवति ।' विद्याधरेणोक्तम् । 'मैवं वादीः, यतः स्त्रियः पत्यौ मृते चितायां
प्रविशन्ति पुनः सन्पुरुषेण मरिखविनाशे स्ववधो न विधेयः ।' एतदाकर्ण्य मया चिन्तितम् । 'यद्वेन
युक्तमुक्तम् । सत पतसां विन्दुमल्लकारिण्यां चाभ्यां नीरदावप्यपूर्णायां विकसितनीलेन्द्रीवरलोचनायां
39 चालद्वयलमृणालवलयकलितयां विकसितशतपत्रकरयक्रायां तरलजलतरङ्गरङ्गद्विजटाक्षच्छटायां
विकटकनकतटमिन्प्रफलद्वयामहमवतीर्यतासदां तिष्ठणां जलाङ्गले द्दामि' इति चिन्तयित्वावतीणो
दयिते, तां वार्षीं यावन्मज्जनोन्मज्जतं कृत्वा निर्गतत्वावसन्नं स्वर्गमयापूर्वं पर्यामि । व्योमतलस्पर्शिनः
42 दाक्षिणः । महाप्रमाणा औपध्याः । उच्छ्रिताङ्गास्तुरङ्गाः । पञ्चचापशतनामा मानुषाः । महादेवः पक्षिणः ।

4) ७९ मयोदिति ७) ८ एव ताभ्यां for एताभ्यां. 11) ८ नलिनीयव 15) ९ यदपतनमातस्य 16) ८ एव. सख
19) ८ एव कुमारी, १०) वैश्य सतनदितमुक्त 21) ८ Inter. ताभ्यां & तद्गृह्ण 20) ८ कालस्य योयं 31) ८ ते for
तेषु 36) ८ adds वतकृत्ये before मृता

- 1 § २८) मया चिन्तितम् । 'सर्वथा नास्माकीन स्थानम्, तत्र सतहस्तवपुप पुण्य, सर्वथायमन्यो 1
द्वीप' इति यावद्विचिन्तयामि तावद्व्यति, सा वापी विमानत्वमभजत् । 'तदह कमपि पुरुष पृच्छामि 1
3 क एष द्वीप' इति चिन्तयता मया दारकयुगल विलोक्य पृष्टम् । 'को ऽय द्वीप । ततो मा कृमिभिः 3
कुण्डुमिव पिपीलिकापोतमिव विलोक्य ताभ्या विसयसेरमनोभ्या निवेदितम् । 'वयस्य, तदिदम्
पूर्वविदेहमहाक्षेत्रम् । मया चिन्तितम् । 'अहो, अतिश्रेष्ठ सजात, इदमपि द्रष्टव्यमभूत् ।' यावदिति
6 चिन्तयन्नसि तावत्ताभ्यामह कृमिरिव कौतुकात्करतलेन सगृहीत । तत्र श्रीतीमधरस्वामिसमय 6
सरणान्तर्मुच । ततो मया भगवान् सिंहासनस्य प्रणत । ततस्तत्रत्येन केनचिन्नृपेण प्रस्तावमासाद्य
पृष्टम् । 'क एष ।' ततो भगवता निवेदितुमारभे । 'अस्ति जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे ऽरुणाभ 6
9 नाम नगरम् । तत्र रतगजेन्द्रो नाम राजा । तदहज कामगजेन्द्र पप कुमार । पताभ्या देवाभ्या 9
'स्त्रीलम्पट' इति मत्वा स्त्रीवेष विधायापहृत्य वैतालकन्दरान्तरानीत । तत्रालीकमयने 'विद्याधर
वालिका तव वियोगेन मृता' इति ते उक्त्वा ता चितामारोप्य तामनु विलपन्त्यो खेनापि प्रविष्टे तत्रेव
12 दग्धे च । सापि माया विद्याधरमिथुनता । प्रबुद्धो वाप्या समागत । ततो चापीभ्याजेन जलज्ञान्त 12
यानेनात्राभ्यामाननीयेष मद्गन्तिके सम्पत्कवलाभार्थमवसरे मुक्त ।' राज्ञेति पृष्टम् । 'भगवन्, पतयोरेत
स्थानयने किं कारणम् ।' भगवतादिष्टम् । 'पञ्चभिर्जने पूर्वमवे सङ्केत कृतो यदेकेनेनस्य परस्पर
15 सम्यक्तव दातव्यमिति । पूव मोहदत्त १ तत स्वर्गी २ तत पृथ्वीसार ३ पुन स्वर्गी ४ पुनरेव 15
चरमदेह कामगजेन्द्र ५ समुत्पन्न । तत्र युध्यस्य मा मुह्य, यथाशक्त्या विरतिं गृहाण इति
स्वामिनोक्तम् । तत प्रिये, राज्ञा पुन पृष्टम् । प्रमो, अय लघु कथ चयमुद्येस्तरा ।' भगवता भणितम् ।
18 इदमपूर्वमहाविदेहक्षेत्र, अत्र तु सुपमा काल सैप शाश्वत, महावेहा देहिन । तत्र पुनर्भरतक्षेत्रे, दु पमा 18
समय, स अशाश्वत, अतस्तुच्छतनयो जना ।' ततो ऽपि राज्ञा पृष्टम् । कावेतो देवौ ।' जितेनोचे ।
'यै पञ्चभि सङ्केत कृत, तेपा मध्ये एतौ द्वौ देवौ ।'
31 § २९) एष भगवता निवेदिते यावन्मया मस्तकमुन्नासित तावदहं स्वमिहेव कटके पश्यामि 21
एतदेव शयन, एषा भवती देवी' इति । तथा भणितम् । 'देवो यदाज्ञापयति तद्वितथमेव, पर किमपि 21
विज्ञापयामि एतद्वत् त्वया कथितम्, अत्रोद्गतो ऽरुणो ऽपि महद्वत् निवेदित परमेप काल स्तोत्र ।'
24 कुमारेण भणितम् । 'यतो मनसा देवाना वाचा पार्थिवाना, यो मया भगवान् श्रीतीमधरस्वामी दृष्ट 24
सो ऽद्यापि मम इदयाप्रत एवावतिष्ठते । अथवा किमत्र विचारेण, भगवान् श्रीमहावीर एतस्मिन् प्रदेशे
समवस्यत श्रूयते तमेव गत्वा पृच्छामि सत्यमसत्य वतत् । यदि भगवान् समादेक्ष्यति तत्सत्यमन्यथा
27 माया' इति वदन् समुत्थाय कामगजेन्द्र प्रस्थित । प्रियथा पृष्टम् । 'यदिद सत्य तदा किं कर्तव्यम् ।' 27
तेनोक्तम् । 'सत्ये जाते व्रत प्राणम् ।' तथोक्तम् । 'यदि देवो दीक्षा अहीष्यते तदाहमपि ।' 'एष भवतु'
इति वदन् कुमार पप प्राप्नो मम समवसरणम् । अमुना प्रणम्य पृष्टो ऽहम् । 'किमिन्द्रजाल, किमु
30 सत्यम् ।' मयोक्तम् । 'सत्यमेतत् ।' एतन्निशम्य समुत्पन्नवैराग्य कटकनिवेश गत ।' गौतमस्वामिना 30
पृष्टम् । भगवन्, इतो गतेन तेन किं कृतम्, संप्रति च किं तनोति, कुत्र वा वर्तते ।' भगवतादिष्टम् ।
'इतो गत्वा देव्या पुर सत्यमिदमिति निवेद्य पितरो दिग्गजेन्द्रार्य स सुत चापृच्छन्न समाहितवन्नुजान
33 एष संप्रति समवसरणवाद्यप्रकारगोपुरस्थाप्रमागतो वर्तते' इति भगवति वदत्येन सत्वर समागत । 33
ततो भगवता कामगजेन्द्रकुमारो बालुकाकलनमिव निस्वाद, क्षुद्रवीजकोशाभक्षणमिवावृत्तिजनक,
धारणीरपातमिव तृष्णावधेक, वन्धनहेतु (?) मिथ्यात्वमिन् भववधेक, उपहासपद, निद्रजाननिन्दनीय,
36 विषयसुखसेधन मन्यमानो बहुभया तथा परिजनेन च सम प्रमाजित । तेनान्यदा भगवान् पृष्ट । 'कुत्र ते 36
पञ्च जना प्रवर्तन्ते ।' भगवतोदितम् । 'द्वौ देवो स्त, तावप्यरपायुषी । शेषा पुनर्मनुष्यलोके । ततो
दर्शितो भगवता मणिरथकुमारमहर्षि । 'एष मानभटजीव । तत्र भवे भवान् मोहदत्त इति, तस्य जीवो
39 भगवान् कामगजेन्द्र । एको लोभदेवजीव, सो ऽपि मर्त्यमवे ऽवतीर्णो ऽस्ति, तस्य वैरिगुण इति नाम । 39
सर्वेषामसिन् भवे सिद्धि' इत्यादिशब्द भगवान् श्रीमहावीर समुत्थितवान् । अन्यदिने भव्यकुमुद
मृगाङ्कलिभुवनभवनप्रदीप श्रीवर्धमान काकन्दीपुर्या याद्योद्याने समवस्यत । सद्यति जीराजीवपुण्य

2) B इति विचिन्तयामि 10) B adds च before वैतालक 18) B इत् पूर्वमा P B दुभ्या 19) B भूतोपि for ततोऽपि
27) B तत for तत्र 31) B om भगवन्

1 पापाक्षवरनिर्जरावन्धमोक्षस्वरूपमाचरयौ । ततो गौतमेन पृष्टम् । 'भगवन्' कथं जीवाः कर्म यद्भवन्ति ।¹
भगवतोक्तम् । 'लेख्यामेदैर्जीवाः शुभाशुभं कर्माजयन्ति । अत्र जन्मूफलमक्षणहृष्टान्तः ।

3 § ३०) एकदा कस्माद्भामात् पद् पुरुषाः पशुनिहस्तहस्ताः समुन्नततर्कच्छेदाय कानतान्तः³
प्रविष्टाः । तैरेकस्मिन् शक्तिनि भक्तं स्थापितम् । तत्र भक्तपादपे समास्था केचिद्भानरास्तास्तवेनपि भक्तं,
भक्षयित्वा तद्भोजनमपि भक्षयित्वा प्रतिनिवृत्ताः । ते घनच्छेदका अपि मध्यादे बुभुक्षुःशामकुक्षयस्तु-
6 पातरलितचेतसस्तत्र तद्गर्कं न पश्यन्ति, भाजनमपि भग्नमालोकयन्ति । ततस्तैरिति परिज्ञातम् । 'यन्तु-
यगयूथेन सर्वमपि भक्तमास्यादितम्, तावदस्माकं बुभुक्षितानां का गतिः' इति ध्यात्वा समुत्थाय फला-
न्वेगणाय प्रवृत्तास्ते एकं जन्मूपादपं फलितं दृष्ट्वा परस्परं भञ्जयन्ति 'कथयत, कथं जन्मूफलमक्षणं
9 करिष्यामः' । ततो जन्मूफलानि दृष्ट्वा तत्र तेषां मध्यादेकेनोक्तम् । 'सर्वेषामपि पञ्चशाखाः परम्बधाद्युच्चयग्रा
वर्तन्ते, ततो मूलादप्येते छित्त्वा फलमक्षणं कुर्मः' । तत्रिंशत् द्वितीयेनोक्तम् । 'अस्मिन् पादपे मूलादपि
छेदिते भयत्र को गुणो भविष्यति, केवलमस्य शाखा एव छिद्यन्ते ।' तृतीयेन भणितम् । 'न शाखा
12 केवलं फलिता एव प्रतिशाखा गृह्यन्ते ।' चतुर्थेनोक्तम् । 'न प्रतिशाखाः, केवलं स्ववका एव पाल्यन्ते ।'¹²
पञ्चमेनोक्तम् । 'ममैव बुद्धिरिह विधीयताम्, लकुटेनाह्वय एकजन्मूफलानि पातयत ।' ततः किञ्चि-
द्विहस्य षष्ठेनोक्तम् । 'मो नराः, भयतां महद्दानम्, महान् पापारम्भ, स्तोत्रो लाभः, किमत्र
15 प्रारब्धम्, यदि जन्मूफलमक्षणेन यः कार्यं तदैतानि पक्वानि शुक्लसारिकादिभिः पालितानि स्वभावतः
पतितानि जन्मूफलानि स्वैरं भक्षयत, नो दान्यत्र व्रजत' इति ते सर्वेऽपि तैर्धरापतितैरेव फलेः
सौहित्यसुखिता जडिरे । सर्वेषामपि फलोपभोगः सद्यश्च एव, परं पुनस्तत्र बहुविधं पापं येनेत्युक्तम् ।
16 'अयं पादपो मूलादपि छिद्यन्ते' स मृत्या कृष्णलेदययावश्यं नरकातिथिरेव । द्वितीयेनोक्तम् । 'यच्छाखा
एव च्छेद्या' स नीललेदयया विषय नरकं तिर्यक्त्वं वा प्राप्नोति । तृतीयेनोक्तम् । 'यत्प्रतिशाखा एव
प्राहा' स कापोतलेदयया तिर्यग्योनाशुपद्यते । चतुर्थेनोक्तम् । 'यत्केवलं स्तरा एव संगृह्यन्ते स
21 तेजोलेदयया नरो भवति ।' पञ्चमेनोक्तम् । 'यत्पक्वानि पक्वानि फलानि पाल्यन्ते स पशुलेदयया देवत्वं
लभते ।' षष्ठेनोक्तम् । 'यत्केवलं भूमिपतितान्येवास्वाद्यन्ते' स शुक्लेदयया सिद्धिसुखमाप्तम् । ततो गौतम
पश्य स्वं, यदेकस्मिन् भक्षणकार्ये पण्णामपि लेख्यामेदः पृथग् भिन्नश्च कर्मवन्धः । यदिद्विन्द्वि भिन्द्वी-
24 त्यादिकं कर्तव्यं यचो जल्पति, यश्च न दया न सत्यं स कृष्णलेदयः । यः पञ्चराशोपयनार्याणि समाचरति
षष्ठे पुनर्धर्मार्थं स नीललेदयः । यश्चत्वारि कार्याणि पापमयानि तनोति द्वयं धर्मनिमित्तं स कापोत-
लेदयः । यस्मिन् कार्याणि पापार्थं त्रीणि च धर्महेतवे स तेजोलेदयः । यः कार्यद्वयं पापार्थं चत्वारि
27 धर्मकारणे स पशुलेदयः । य एकं कार्यं पापहेतवे पञ्च धर्मार्थं च स शुक्लेदयः । तथा जिनत्वमाप्नोति ।²⁷
तद्भवतो भणितं सर्वेषु सुरासुरनरैर्ध्वस्तथैति प्रतिपन्नम् ।

§ ३१) अत्रान्तरे राजपुत्र एकः प्रलय्यभुजङ्गः सुवेपो वक्षःस्थलविलसद्गनमालः समवसरणे

30 भगवन्तं प्रणिपत्य प्रोवाच । 'भगवन्, किं तत्सत्यम्, यद्विद्येन यन्दिना तत्र मम निवेदितं तन्मङ्गलम्-
मङ्गलं वा ।' भगवतोक्तम् । 'भद्र, सत्सर्वमपि तव्यमेव ।' तदाकर्ण्य 'भगवद्वादेशः प्रमाणम्' इति
गदित्वा समवसरणतस्तस्मिन्निर्गते गौतमेनाभ्यधायि । 'नाथ, कोऽयं पुमान्, किमेतेन पृष्टम् ।'
33 ततो भगवतानेकलोकाप्रतियोगाय समाचक्षे । 'समस्ति जन्मूद्वीपे भरतक्षेत्रे मध्यमजण्डे
क्षेत्रभपुरं नाम नगरम् । तत्र चन्द्रमण्डलकरनिकरनिर्मलकीर्तिस्फूर्तिशाली चन्द्रगुप्तः द्विहितपतिः ।
तत्सुतुरनूतविक्रमो वैरिगुप्तः । तस्यान्यदिने मेदिनीस्वामिनः सभासीनस्य समागत्य प्रणिपत्य च
36 प्रतीहारी व्यजिह्वपदिति । 'देव, द्वारे नगरप्रधाननरा भवचरणदर्शनमभिलषन्ति ।' तदाकर्ण्य
राजोक्तम् । 'स्विरवमेव प्रेष्यन्ताम् ।' ततस्तया सह तैरैः प्रविश्य किमप्यपूर्वं च वस्तु प्रावृत्तीकृत्य राजानं
प्रणम्य निगमत् । 'दुर्वैलानां यत् राजा' इति परिभाषयतु देवः । सर्वमपि नगरं केनापि मुषितम् ।
39 यत्किञ्चिच्चाह तद्विलमपि निशि हियते ।' राजोक्तम् । 'यूयं व्रजत स परिमोषी विलोभ्यते लग्नः ।'³⁹
ततो राजा पुरारक्षमाकार्यं समादिष्टम् । 'अहो, मध्ये पुरं महाश्वैरोपद्रवः' इति । तेनापि विज्ञप्तम् । 'न

12) r om. n. 14) B adds (above the line) संतु before केवलं 16) B repeats स्वेर (below the line)

17) B adds तस्य (above the line) after एव 21) B अण्वानि for second पक्वानि, P B add वा before पक्वानि

22) B adds भवति after 'भग' 37) B om. च 40) B adds देव before न इदमन्ते

1 दृश्यन्ते ह्यियमाणाः पदार्थाः, न चौरौ ऽपि लोचनगोचरः । केवलमेतदेव सर्वत्रापि प्रातः परिश्रयते यत्पुरं 1
मुपितम् । अहं देवादेशेन पुरपरिव्रजनं करोमि, परं केनाप्युपायेन न मल्लिभ्लुचोपलब्धिः । ततः स्वामी 1
3 कस्याप्यन्यस्यादेशं ददातु ।' तसिन्नेवमुक्त्वति नरेश्वरेण सकलमप्यास्थानमण्डलमालुलोके । 3

§ ३२) ततो वैरिगुप्तेन धिरचिताञ्जलिना विज्ञप्तम् । 'यदि देव, सप्तप्रमये तं स्तेनं देवान्तिकं 1
नानयामि ततो ऽहं ज्वालाकुलं ज्वलनमाविशामि' इति । ततो राजादेशमासाद्य वैरिगुप्तस्य सुगुप्तविधिना 1
6 प्रकोष्ठनिक्षिप्तखेटकस्य कर्तलकलितकरालकरवालस्य चत्वररथ्यामुखगोपुरात्प्रसरोरयापीदेवकुल- 6
पानीयशालामठेषु विचरतः पद् दिवसा व्यतिचक्रमुः, न पुनस्तेन स चौरपुमानुपलब्धः । ततः सप्तमे 6
दिवसे वैरिगुप्तेन चिन्तितम् । 'सर्वत्र मयान्वेषितं पुरं परं न चौरः प्राप्तः, तदत्र को ऽयमुपायो विधेयः, 6
9 मम च प्रत्यूये प्रतिज्ञा परिपूर्णा तावदागतता ममापूर्णेसंधस्य पञ्चता, तदद्य क्षणदायां इमशाने महामांसं 9
विक्रीय कमपि वेतालं साधयित्वा चौरवृत्तान्तं पृच्छामि' इति विचिन्त्य वैरिगुप्तः इमशानमुखं संप्राप्तः । 9
तत्र च तेन महासाहसिना क्षुरिकया जह्योर्महामांसमुत्कृत्य हस्ते विधाय चारत्रयं भणितम् । 'भो भो 9
12 राक्षसाः, पिशाचा वा श्रूयताम्, यदि भवतां महामांसेन कार्यं तदेतद्दृहीत्वा चौरवृत्तान्तं निवेदयत ।' 12
वेतालेनोक्तम् । 'महामांसमहं प्रहीष्ये ।' कुमारेण भणितम् । 'प्रमाणमेतत्, परं चौरप्रचारः परिकथनीयः ।' 12
कुमारेणापि ते महामांसे तेनोक्तम् । 'भद्र, मांसमिदं स्तोकं विद्धं च, यद्यग्निना पकं भवान् ददाति तदा 12
15 गृह्णामि ।' कुमारेण भणितम् । 'चितासमीपमागच्छ यथा खेच्छयाग्निपकं स्वमांसं भवते ददामि ।' 15
वेतालः प्रोवाच । 'भवत्वेवम् ।' ततस्तौ चितासमीपमाजग्मतुः । कुमारेणापरं स्वमहामांसं पकं तस्यै प्रदत्तम् । 15
तेन च खेच्छया भुक्ते च । अत्रान्तरे गीतमेन पृष्टम् । 'भगवन्, किमु पिशाचा राक्षसाश्च कावलिक- 15
18 माहारं कुर्वन्ति किं वा न ।' भगवताज्ञप्तम् । 'गीतम, न कुर्वन्ति ।' गीतमेनोक्तम् । 'यद्यमी नाश्रन्ति 18
ततः कथमेन महामांसमक्षितम् ।' भगवतादिष्टम् । 'प्रकृत्या व्यन्तरा अमी वाला इव क्रीडां कुर्वन्ति । 18
'महामांसं भुक्तम्,' इति लोकस्य मायां दर्शयन्ति ।' वेतालेन भणितम् । 'एतन्महामांसं निरस्थि मद्यं न 18
21 रोचते, यद्यस्थिवत्कटकटापवकं परं ददासि तदेहि ।' तदाकर्ण्यं कुमारो दक्षिणजह्यमुत्कृत्य चितानले 21
पक्त्वा वेतालस्यार्पयामास ।' पुनस्तेनोक्तम् । 'भो भद्र, अनुनाधुना पूर्णं, संप्रत्यतीव वृपितो ऽसि, ततस्तव 21
शोणितं पानुमिच्छामि ।' 'पिव' इति वदता कुमारेण यावदेका रूसा विदारिता तावद् हाहारवमुखरे- 21
24 ऽह्लासे गगनाङ्गणं प्रसृते, 24

'साहसेनामुना तुष्टो ऽस्म्यनन्यसहरोन ते । यत्किञ्चिच्चसे धीर तदेव वितरास्यहम् ॥ ८१

§ ३३) ततः कुमारः प्रोवाच तुष्टस्त्वं यदि संप्रति । मत्पुरं मुपितं येन तमेव कथयस्व मे ॥ ८२

27 वेतालो ऽप्यत्रयीदेव तस्य चौरस्य को ऽपि न । प्रतिमहः स दृष्टो ऽपि न हि केनापि शृण्वते ॥ ८३ 27
तन्निशान्य कुमारेषाक्षतं वीक्ष्य क्षतं दशा । प्रोचे वेताल चौरस्य स्थानमेव निवेदय ॥ ८४
जगाद् स च वेतालो यद्येवं शृणु तत्त्वतः । इमशानान्तःस्थन्यप्रोवे ऽमुष्य स्तेनस्य संश्रयः ॥ ८५

28 तत्र घटे छिद्रमेव द्वारम् । तच्छ्रुत्वा कुमारस्त्वरितं विकटं प्रेतयनघटं समागद्य शाखालु प्रति- 30
शाखासु मूले पत्रनिकरान्तरे च कृपाणपाणिर्विलोकितुं प्रवृत्तः । ततः कोटरस्थच्छिद्रसमीपे राजपुत्रो 30
यावदधोवर्कं करोति तावत्ततो धूपगन्धः कसीरज्जवनसारगुग्गुमदपरिमलमांसिलो निस्सरति । धेनु- 30
33 चीणारवं कामिनीजनजनितासंगीतसंवलितं श्रुत्वा राजसूनुना चिन्तितम् । 'दृष्टममुष्य परिमोपिणो 33
मन्दिरम् । अनुना यो यलवांस्तस्यै राज्यम्' इति विचिन्त्य तत्रैव विवरे किञ्चिद्भागमुपलस्यं मणिमय- 33
भवनं चारुकाञ्चनतोर्णं वरयुवतिजनप्रचारं विलोक्य व्यचिन्तयत् । 'स तावद्दृष्टाचारः कुत्र भावी' इति 33
36 चिन्तयता तेन कापि लोललोचना निस्तन्द्रचन्द्रवदना ततो निःसरन्ती दृष्टा पृष्टा च । 'कस्यायमावासः, 36
कासि त्वम्, कुत्र वा स परास्कन्द्री, स्त्रीजनश्च किं गायति ।' तयोक्तम् । 'भद्र, कथमेतावतां भुवमागतः, 36
स्यमतीय साहसिकः, कुतः स्थानादागतः ।' तेनोक्तम् । 'ऋणभपुरात् ।' तयोक्तम् । 'यदि त्वं ऋणभपुर- 36
39 वास्तव्यः [तत्] किं जानासि चन्द्रगुप्तनरेश्वरं, वैरिगुप्तं पुत्रं च ।' तेनोचे । 'भद्रे, त्वं कथं जानासि 39
तयोर्हयोरप्यभिधे ।' तयोक्तम् । 'गतास्ते दिवसाः ।' तेन भणितम् । 'कथय स्फुटं तयोः किं भवति, 39
कथमभिजासि तौ, केन पथात् प्राप्तासि ।'

4) B छिद्र for दर 5) B om. इति. 7) B चौरः पुनः. 11) B तेन साहसिना. 24) F प्रकृते for प्रसृते. 28) B वीशा ह्वत्. 31) B पाणिर्विलं विलोकितुं. 34) B मणिमयं मुरनं. 35) B चतुरदतिजातप्रचार. 39) F B om. [तत्]

- 1 § ३३) तथा भणितम् । 'धावस्तीपुर्वा सुरेन्द्रस्य भूपतेर्दुहिता पाल्यादेव तेन पिना तस्य धैरिगुणस्य परिणेतुं प्रदत्ताभूवम् । अत्रान्तरे विद्यासिद्धेनामुनापहृतात्र पातालतले प्रक्षिता च । जानामि तेन तत्राज्ञो । केचळं नाहमेकापहृता अत्र यदुतरा महेला अन्या अपि ।' तेन चिन्तितम् । 'अहो, ममैषा चम्पकमाला प्रदत्तासीद्, ततः पश्चाद्विद्याधारेणामुना समानीता ।' तेनोक्तम् । 'भद्रे, कथय स कुत्र विद्याधराधमः, कथं हन्तव्यः स मया । अहं स एव धैरिगुणः, यदि ममोपरि महान् क्रोधः ।' तयोक्तम् । 'यदि भवान् धैरिगुणस्तद्दरेण्यवजगति ।' तथा निवेदितम् । 'कुमार, रहस्यं शृणु यथा पापी मार्यते । अत्र देवतापतने ऽस्य खेटकं सिद्धलक्षणरत्नं चास्ति तद्दृष्ट्वा ।' राजपुत्रेणोक्तम् । 'तावद्भद्रे, कथय कथं कथं वर्तते स विद्यासिद्धः ।' तयोक्तम् । 'अयमस्तमितो दिनपत्नौ बहुलान्धकारायां निशायां स्नेच्छया परि-
- 9-... दिवसे तु महेलावृन्द-
'कुमारेणोक्तम् । 'अमुना
'... सांप्रतं यदि स भवति
- 12 ततो नाहं न न्ये च ।' तेनोक्तम् । 'यदि स नास्ति तत एताः कथं गायान्त ।' ततस्तथा प्रोचे । 'भद्रे,
- 12 एतास्तेन विना प्रमुदिताः पठन्ति गायन्ति च । पुनरन्या रुदन्ति च ।'

§ ३५) कुमारेणोक्तम् । 'भद्रे, मम तस्य च द्वयोर्मध्ये पतासां हृदयंगमः को भार्वा' इति ।

15 स्मित्वा तथा प्रोचे । यतः

'यजन्ति शूरमप्येताः सखेहमपि योषितः । कातरं विगतक्रोहं चापि गृह्णन्ति काश्चन ॥ ८६
पातोद्धतध्वजपट इय विद्युदिव्यास्थिरम् । मनो मनस्विनीनां हि कः परिक्लेशुमहंति ॥ ८७

- 18 तथाप्येतावन्मात्रं जानामि यद्यथा भवन्तं विलोकयिष्यन्ति तवो ऽवश्यमेवैतासां त्वयि क्रोहो भावीति । एताः सर्वा अपि भयतुरसंबन्धिष्य एव भवन्तं दृष्ट्वा प्रत्यभिशास्यन्ति । ततो दर्शन-
मेतासां देयमेव ।' कुमारेणोक्तम् । 'तावदस्य विद्यासिद्धस्य सिद्धलक्षणं खेटकं च समानतय, पश्चादपि
21 तासां दर्शनं दास्यामि ।' तयोचे । 'अत्रैव कुमार, तावत् स्यात्तव्यं त्वया यावदसि सिद्धखेटकं सिद्धलक्षणं
च समानतयि' इत्युदित्वा सा गता । ततः कुमारश्चिन्तितवान् । 'कदाचिदियं मम मृत्युहेतव्यं कमप्यु-
पायमन्यं चिन्तयति ततो न शुक्तं स्थातुमत्रैव' इति कुमारः प्रविचाराय गृहीतखेटकः स्वीकृतखेटकः
24 पश्चाद्वापुश्च स्थितः । ततः सा स्वीकृतखेटकका तत्र प्रवेशे कुमारमपश्यन्ती विषण्णमानसा कुमारेण
भणिता । 'भद्रे, त्वरितं समागच्छ अत्राहमवतिष्ठामि ।' इति समाकर्ण्य तथा प्रोक्तम् । 'अतः स्थानात्क-
थमन्यत्र भवान् संप्रातः ।' तेनोक्तम् । 'यतो धीमतां स्त्रीणां कदापि न विश्वसनीयम्' इति शाटलोक्तिः ।
27 ततः पश्चाद्वापुश्च स्थितः । 'कुमार, राज्यपदवीयोष्यस्त्वमसि, यो महेलानां न विश्वसिति' इत्युदित्वा
सा तस्युरो भूनां कौश्लेयकं खेटकं च मुमोच । राजतनयः सौर्व निर्विघ्नं खेटकं च तत्करे ऽपयामास ।
कुमारेण प्रदक्षिणीकृत्य तद्द्वयमद्वयरूपं स्वीचके । तयोक्तम् । 'कुमारस्य विजयाय भवतिवदं खङ्गरत्नम् ।'
30 कुमारेणोक्तम् । 'भद्रे, कथय कुत्र संप्रति स दुष्टविद्यासिद्धः ।' तयोक्तम् । 'कुमार, केन निगमेनात्र
प्रविष्टो भवान् ।' तेन प्रोक्तम् । 'वटपादपकोटरच्छिद्रेण ।' तयोक्तम् । 'नाहं दारं जानामि, एतत्पुनर्जाते
येन द्वारेण त्वमागतः, सो ऽपि तेनैव समागमिष्यति ततस्त्वया सजीम्यामुना दिव्यखड्गेन शिरश्छेद-
33 नीयं तस्य । अन्यथा स पुनस्तव दुःसाध्यः' इत्यवगम्य कुमारः कृपाणपाणिद्विद्वन्द्वारि स्थितः ।

§ ३६) अत्रान्तरे स विद्याधराधमः प्रभातवाल्मीकिलय्य घबलुह्योपरि शयनीयप्रसुप्तामेकाकिनीं

तस्यैव राजसूतोः पत्नीमपहृत्यागतः । तत्रैव विले तं प्रविशन्तं निरीक्ष्य राजपुत्र्या पृच्छके ।

- 36 'हा धैरिगुण हा वीर त्वमिष्यासि हतामुना । चम्पाधरत्वभिधानेन तस्मात्त्रायस्य मामिह ॥ ८८ 36
एवं तत्रप्रलपितमाकर्ण्य विद्यासिद्धेनोक्तम् । 'तेन तव किं कार्यम्, यदि तं दृष्टितं प्राप्नोमि तत्रा
तमेवाश्रामि' इति श्रुत्वा कुमारेण चिन्तितम् । 'अहो, दुष्टचारः समागत एव परं मम प्राप्नोमि गृहीत्या,
39 तदेतत्सुन्दरं जातमिति यत्सलोलम्बो ऽयं वीरः' इति चिन्तयता कुमारेण विलहारे विद्यासिद्धस्योत्तमाहं
प्रविशद्दृष्टम् । ततः कुमारेण चिन्तितम् । 'एतस्य शिरश्छिन्नासि, अथवा नहि नहि किं सत्सुदपादल्लान्धे-
रिणः, सर्वथा न शुक्रमेतत्तावदस्य शक्तिमालोकयामि' इति प्यापतः कुमारस्य विद्यासिद्धद्विद्वन्द्वेण
42 प्रविष्टः । ततो भणितः कुमारेण । 'अरे, विद्यासिद्धो यदि भवान् तस्मिन्निपथे ब्रज, यदन्यायं कुरुये

6) B इत्यन्ते यदि ममोपरि 21) c om तावत् 22) B कदाचिदियं 26) B inter सीमनां स्त्रीणां & कथयि
27) B विषसति 33) P B om तस्य 34) P प्रभातमाकर्ण्य 38) B कुमारेणोक्तं परं कुमारेण चिन्तितम् 39) B
'द्वार संज्ञाने

- 1 तत्रोचितम् । यदि सत्येन चौरौ ऽसि तेन निग्रहयोग्यस्य तत्सज्जीभव युद्धाय ।' तं राजतनयं प्रेक्ष्य 'अहो, 1
 कथमेव वैरिगुणः संप्राप्तः, तद्विदेष कार्यम्, तावत्किमनेन बालेन' इति चिन्तयता विद्यासिद्धेन प्रोचे ।
- ३ 'कृतान्तवदनप्राये क्षिप्तः केन विले भवान् । कथं वा रूपसौभाग्यशाली निधनमिच्छसि' ॥ ८९ 3
 ततः 'रूपाणः रूपाणः' इति चदन् स वैवायतने राजतनयसंबन्धिनं खड्गं खेटकं च गृहीत्वा दध्यौ ।
 'अहो, मदीयं न खड्गरत्नं न च खेटकमपि' इति चिन्तयन् कुमारमूलमागत्य वभाण ।
- 6 'मदीयान्तःपुरे केन प्रेषितो मालुशासितः । ज्ञातं वा कुपितः प्रेतपतिरेव तवोपरि ॥ ९० 6
 इदानीं ते न निस्सारो विद्यते बिलतो ऽमुतः । सूपकारकरायातः शशयत्वं विनंक्ष्यसि ॥ ९१
 प्रोचे कुमारः 'किं रे रे, स्वैरचारी मम प्रियाम् । हृत्वाथ माद्यसि प्राप्त एवासि त्वं यमग्निकम्' ॥ ९२
- 9 § ३७) इति यदता कुमारेण तदभिमुखं खड्गप्रहारः प्रदत्तः । तेनापि कलाकौशलशालिना 9
 वञ्चयित्वा तं प्रहारं कुमारं प्रति प्रहारो मुक्तः । कुमारेणापि स यञ्चितः । ततस्तयोर्वैनमहिपयोरिव
 महानाहवः प्रवृत्तः, परमेतयोर्मध्ये न कस्यापि जयो ऽभूत्, तथाप्ययं विद्यासिद्धः 'कैतयी' इति विचिन्त्य
 12 चम्पकमालया प्रोचे । 'कुमार, खड्गरत्नमिदं सर' । 'रम्यमुक्तमनया' इति विचिन्त्य कुमारे निजगाद् ॥ 12
- 'यदि सिद्धसि सिद्धानां चक्रिणां चासिरत्न भोः । तस्य मम कराग्रस्यं लुनीह्यस्य शिरो ऽधुना' ॥ ९३
 अथ विद्यासिद्धेन चिन्तितम् । 'अये, अनयैव चनितया खड्गरत्नमिदमस्वापितम्, आः पापे, कुत्र व्रजसि'
 15 इति चदन् तामेव दिशं विद्यासिद्धः प्रत्यधावत् । 15
- यायज्ञाप्रोति चनितामिमामेव नराधमः । तावत्त्वरितमेवास्य शिरश्चिच्छेद राजसूः ॥ ९४
 उक्तं चम्पकमालया ।
- 18 'कुमारैतस्य वक्रान्तः समस्ति गुटिका किल । विद्यार्थस्य मुखं तत्त्वं तां गृहाण महाशय ॥ ९५ 18
 स ध्रुवेति मुखान्तस्य दारितारुटिकां ततः । लत्वा प्रक्षाल्य चात्मीयमुखे चिक्षेप तत्क्षणम् ॥ ९६
 कुमारः सुगुणाधारः पारावारस्तरोर्णसः । तथाधिकं समुदीप्य दर्पभूः समभूत्तदा ॥ ९७
- 21 § ३८) ततस्तस्य कुमारस्य तेनैव ललितविलासिनीजनेन सह विपयसुखमनुभवतो विस्मृतसकल- 21
 गुरुवचनस्य निजशक्तिविलितसिद्धलब्धार्थनिकप्रणयिनीजनसनाथपातालभुवनस्य तत्रैव वसत एकदिन-
 मिव द्वादश वत्सराणि व्यतीयुः । द्वादशसंवत्सराण्ते ऽस्य प्रसुप्तस्य तस्य निशायाः पश्चिमे यामे
 24 ऽदृश्यमानो मङ्गलपाठकः पपाट । 24
- 'प्रमातसमये निद्रामोहं त्यज नरेश्वर । अवलम्बस्य सज्जमे कर्मेनिर्मुलनक्षमम् ॥ ९८
 संसारसागरं घोरमवगम्य दुरुत्तरम् । त्यक्त्वा स्त्रीसंगतिं धर्मयोतमेतमलं कुत ॥ ९९
- 27 एतद्वाक्यं राजसूनुना चिन्तितम् । 'अहो, कुत्रैव शक्तिव्यसिः' । तामिभंणितम् । 'वैत्र, न ज्ञानीसः, 27
 स च न हृद्यते, केवलं शब्द एव श्रूयते । एवं यदिना सप्त दिनानि यावज्जय जयेति शब्दपूर्वं संसार-
 वैराग्यजननानि ववांस्त्युचरता तस्य चैतो विस्मयसोरमतन्यत । ततो राजपुत्रेणोक्तम् । 'अयं तावद-
 30 वश्यमेति तदेनमेव पुच्छामि' इति यदतस्तस्य कुमारस्य स दिव्यवन्दी प्रत्यक्षीभूय 'कुमार, जय जय' 30
 इत्युवाच । कुमारेणोचे ।
- 'मो दिव्य कथय क्षिप्रमायातः केन हेतुना । प्रत्यहं किमु वैराग्यवचो जल्पसि मत्पुरः ॥ १००
 33 दिव्येनोचे 'तव स्वान्ते, किञ्चित्कोनुकमस्ति चेत् । पृच्छ तद्वत्स निर्गत्यामुतः पातालवेश्मनः' ॥ १०१ 33
 स प्रोचे 'किन्तु पातालमिदं कालः कियान् गतः । वसतो मे ऽत्र केनेतो निर्गच्छामि पथा ननु' ॥ १०२
 सो ऽप्युचे 'श्वस्रमेवेदं, द्वादशात्र समाः स्थितः । त्वं ततो विवरद्वारानया निर्गच्छ सत्वरम्' ॥ १०३
- 36 § ३९) पथमाकर्ण्य कुमारः समुत्थितः । तिरोहितो वन्दी । तामिः स्त्रीभिर्मेत्या ततो विज्ञातः 36
 कुमारः । 'अतः परं देवः किं कर्तुं कामः ।' कुमारेणोक्तम् । 'अहं भगवन्तं दिव्यज्ञानिनं कथमपि गत्वा
 प्रक्ष्यामि यदेव किञ्चिजल्पति तत्सत्त्वं तत्क्रियते न वा' इति । ततस्तामिर्भणितम् । 'यं मार्गं त्वमङ्गी-
 39 करिष्यसि वयमपि तमेवानुसरिष्यामः ।' एवं प्रतिपद्य सत्यः कुमारः समुत्थाय तेनैव विवरद्वारेण 39
 निर्गत्येह स्थितानस्मान् मत्यागत्य संदेहं पप्रच्छ, निर्गतश्च सो ऽयं चन्द्रगुप्तपुत्रो धैरिगुप्तः, प्राग्भव-
 संवन्धिभस्रैतितदेवद्वन्द्विप्रयोगेण प्रतिबुद्धः । 'ततो गौतमगणधारिणा विज्ञातम् । 'भगवन्, सांपर्त

2) B पापत् अववा किमनेन. 4) B om. ततः 8) O कुमार- प्रोचे for प्रोचे कुमारः. 10) F प्रतिपद्यो for प्रति प्रहारो.

12) B 'मन्ता विचिन्तेति कुमारो 21) P om. कुमारस, B adds च before सद. 22) B om. तत्रैव वसत, B एवं दिनमेव

25) F कर्म निर्मूलकम्, O 'निर्मूलक' 30) F तदेनैव पुच्छामि 37) B क्षिपति for कथमपि 38) B च त्वं मार्गं गी

- 1 स कुत्रोपगतः' इति । भगवता निवेदितम् । 'तं कामिनीजनं पातालादाहृत्य संप्रति समवसरणवृत्तीय-
 तोरणासन्न एव संप्राप्तः' यावद्भगवानिति कथयति तावदागत्य कुमारः स्वप्नेन सर्वं भगवन्तं प्रदक्षिणीकृत्य
 3 प्रणिपत्य च सुखासनस्थः पप्रच्छ । 'भगवन्, केन हेतुना क एव दिव्यः स्तुतिव्यतः प्रतियोधयति, कुत्र
 वा स सांप्रतम्' इति । ततो भगवता पञ्चानां जनानां भवपरंपरा विस्तारिता तावद्यावन्मणिरयङ्कुमारः
 कामगजेन्द्रः स च वृत्तीयो वैरिगुप्तः स्वर्गतश्रुत्या भवान् लोभदेवजीवो ऽत्र समुपपन्नः प्रसक्तश्च । ततो
 6 मायादित्यचण्डसेमाभ्यामनेकपातिकाक्रमद्वलपठनच्छप्रना प्रतियोधितः' इति । तन्निशम्य कुमा-
 रेणोक्तम् । 'भगवन्, संप्रति किं विलम्बं करोषि दीक्षादानेन प्रसद्यताम् ।' ततो भगवता सुवतीजनैः
 सह वैरिगुप्तः प्रयाजितः । तवः सकलत्रैलोक्यपसरोबधालङ्कारपुण्डरीकः पुण्डरीकधवलमहिमा
 9 श्रीवर्धमानो हस्तिनापुरमागत्य समवसृतः । भगवतापि स्वयं सारागनीरागदेवतास्वरूपं व्याख्यातम् ।
 स्कन्दद्वयचतुर्मुखव्यन्तरगणाधिपप्रभृतयो देवाः सारागाः समाराध्यमाना जनानां जनाधिपा इव संतुष्टा
 राजप्रश्रियं पच्छन्ति । रुष्टाः सन्तो ऽपहरन्ति च । पुनस्तीर्थकराः सिद्धा निर्दग्धकर्मन्धनाः केवलिनो
 12 रजोमद्मोहपरिहृता एते नीरागाः स्वर्गोपवर्गप्रियं ददति ।
 § ४०) अत्रान्तरे ब्राह्मणदारकः दयामलवशः स्थलविलसद्भ्रमसूत्रस्त्रिःप्रदक्षिणीकृत्य भगवन्तं प्रणम्य
 पप्रच्छ । 'भगवन्, क एव पक्षी मनुष्यभाषया भाषते, यत्तेनोक्तं तद्युक्तमयुक्तं वा ।' भगवतादिष्टम् ।
 15 'भद्र, स पक्षी वने दिव्यो यत्तेनोक्तं तत्सर्वमपि युक्तमेव ।' एतद्दशम्य समवसरणतः स निष्क्रान्तः ।
 ततो भगवतापि धीर्गतामेन पृष्टम् । 'भगवन्, क एव सुखसंभवो दारकः, किमेतेन पृष्टम् ।' एवं पृष्टो
 भगवान्निवेद्यामास ।
 18 'अस्ति नातिदूरे सरलपुरं ब्राह्मणानां स्थानम् । तत्र यज्ञदेवो ब्रह्मेभ्यः सूत्रकण्ठः । तस्मिन् स्वयंभु-
 देवः । स च यज्ञदेवः कालक्रमेण परलोकमियाय । तत्रास्तमिते द्विजपतौ सर्वमपि वसुजालं विलित्ये ।
 पूर्वकर्मपरिणामेन दिनयोग्यमप्यस्य नास्त्यशनम् । तत एवं क्षीणे विभवे न भवन्ति लोकयात्राः, विसं-
 21 यदन्वत्यतिथिसन्धाराः, यभ्युः शिथिला वन्धुक्रियाः, गलहस्तितानि दानानि ।
 गुरुणां बान्धवानां च महिमाभाजनं जनः । तापदेव प्रजायेत मन्दिरे यावदिन्द्रिा ॥ १०४
 पुः स्थिताः समुत्तुहा अपि लक्ष्मीवतां नराः । भजन्ति न दगातिथ्यं दारिद्र्याञ्जनभाजिनः ॥ १०५
 24 मानवानां भवेदान्धयं बाधिर्यं च श्रिया सह । अतो दीनं न पश्यन्ति न ऽप्यन्ति च तद्वचः ॥ १०६ 24
 पतत्परिहाय जनन्या स्वयंभुदेवो भजितः ।
 'सर्वो ऽपि शोभते लक्ष्म्या वत्स वत्सलमानस । तथा विना भवानन्न जीवन्नपि मृतायते ॥ १०७
 § ४१) स पिता तव पुण्यवानस्तमितो ऽतः कुटुम्बोपवर्णं त्वदायचमेव' इति श्रुत्या स्वयंभुदेवो 27
 मातृधरणमस्वरूपपूर्वं रचिताङ्गलिः प्रोवाच । 'जननि, खेदपरं मनो न विषेयम्, अहं षड्भिरपि
 दिनैरनुपाजितायां गृहं न विशामि' इत्युक्त्वा मन्दिरतो निःसृत्य विप्रसुतुर्ग्रामाकरनगरखेटाकुलां
 30 विपुलां विलोकयन् सर्वैरभ्युपायैर्यमन्वेपयन् चम्पापुरीमयाप । तत्र चास्तंगते दिनपतौ स्वयंभुदेवः 30
 पुर्वन्तःप्रवेशमलभमानो जीर्णोद्याने प्रविश्य कया रीत्या विभावरिनिर्गमनोपायं करोमीति चिन्तयन्
 तमालपादपमाहृद्य व्यचिन्तयदिति 'धियं जन्मेदं येन ममैतायतां दिनानां मध्ये सर्वत्र परिश्रमतः करे
 33 चराटैकापि न चोदता । कथं गृहं प्रोवेशामि' इति चिन्तयन्नस्ति । ततस्तमालपादपस्याधो जनहृदयं 33
 समागतम् । एकेनोक्तम् । 'एतत्कार्यमस्य तमालस्याधः कार्यम् ।' द्वितीयोक्तम् । 'भवत्वेयम् ।' ततो
 द्वावपि दशापि दिशो विलोम्प सुन्दरमिति स्थानं प्रोचतुः । स्वयंभुदेवस्तयोर्वचो निशम्य स्थितः ।
 36 ततस्ताभ्यां धनित्रेण भुवं खनित्याभिहानपूर्वकं करण्डकं निक्षिप्य प्रोक्तम् । 36
 'अत्र याः को ऽपि भूतो वा पिशाचो वापरो ऽपि वा । अयं न्यासीकृतस्तेन पालनीयो निधिः सदा ॥१०८
 इत्युदित्वा लो यथास्थानं गर्तो विलोन्त्यामुना विसितम् ।
 39 'यत्र येन यदा यच्च यावद्भव्यं यतो जनान् । तत्र तेन तदा तच्च तावदस्माद्वाप्यते ॥ १०९ 39
 इति ध्यात्वा स च पादपादवतीर्य करण्डकस्थानि पञ्च रत्नानि निरीक्ष्य रोमाञ्चकवचिताङ्गिन्त-
 यामासेति । 'एतानि स्वीकृत्य संप्रति स्ववेदम प्रति प्रजामि' इति ध्यात्वा गृहीत्वा च स्वयंभुदेवः पथि
 42 गच्छन्महादवीमासवान् । इतश्च दिनवतो ऽप्यस्तारोचिरजनि । 42

4) P मनो for ततो 5) P भगवान् for भवान् 6) B 'तेमाम्या प्राणातिक'. 7) P दीवनेन B दीवनेन for सुवतीनेन 8) P om पुण्डरीक 19) B has a marginal gloss on द्विजपतौ and वसुजालं in this way अर्थात् द्विजपतो वैदिकमन्दिरे सति वसु विराजं विलयं भवन्ति । 23) B समुत्तुगापि 26) B 'मान्त'. 33) P न घटिता 42) B इति दिनवतो.

- 1 § ४२) सो ऽपि घटुलविटपसंकुले कस्मिन्नपि प्रदेशे ऽनल्पश्यामलदलनित्तं न्यग्रोधमाकरोति 1
 2 ध्यातवान् । 'अहो, विधिना प्रदत्तं यदातव्यम् । ततो ऽयुना गृहं गतो रत्नमेकं विक्रीय सकलकुटुम्ब-
 3 धान्यधानां यत्कृतं तत्करिष्यामि ।' ततः प्रवृत्ते ऽवतमसे सूचीमेघे तत्र विपिघवर्णा बहवः पक्षिणः 3
 4 समुच्छ्रितनवः स्वयंभुदेवाभ्यासितमेव वटमाश्रितवन्तः । अथ तत्र समागत्यैकः पक्षी पक्षिसंघात-
 5 मध्यस्थं जराजीर्णाङ्गं पक्षिणामेकं प्रणम्य व्यजिज्ञपदिति । 'तात, त्वयाहं जातस्त्वयाहं संवर्धितस्त-
 6 ष्ठीभूतो नयने ममाय सफलीभूते, फर्णावपि कृतायीं जातौ, एतत्पक्षियुगलमपि सार्धं जातम् । अद्या 6
 7 त्मानं गुरुमतो ऽपि गुह्यतरं मन्ये ।' एतदाकर्ण्य जीर्णपक्षिणा भणितम् । 'संप्रति भवानतीवामन्दानन्-
 8 संदोहमेदुरमना इव लक्ष्यते, [अतो] घत्स, भवता भ्रमता किमपि यद्गुह्यं श्रुतमनुभूतं वा तत्सर्वमपि 9
 9 निवेदय ।' तेनोक्तम् । 'तात शृणु, अद्याहं भवत्समीपतः समुत्पत्य गगनतलं किञ्चिदाहारमन्वेपयन् 9
 10 यावद्गगनतले भूमामि तावद्दहं हस्तिनापुरे प्राकारत्रितयमध्यगतं मनुष्यलोकं विलोक्य 'अहो, किं पुनरे-
 11 तत्पश्यामि' इति ध्यात्वा द्वितीयप्राकारान्तरं पक्षिणामध्ये गत्वाहमुपविष्टः सन् शोणाशोकपादपस्थाधः
 12 तिहासनासीनं भगवन्तं कमपि दिव्यज्ञानिनं ज्ञात्वा व्यचिन्तयमिति । 'अहो, इष्टं यद्गृह्यं मया त्रिभुव- 12
 13 नाश्रयंकारि । ततस्तात, तेन भगवता सकलसंसारस्वरूपं प्रकृपितम् । तथा हि, 'प्रदक्षितः प्राणिगणविचारः ।
 14 विस्तारितः कर्मप्रकृतिविशेषः । विशेषितो वन्दनिरञ्जराभावः । भावितः संसाराश्रयविकल्पः । विकल्पित 14
 15 उत्पत्तिस्त्वितिविपत्तिविशेषविस्तरः । प्रकृपितो यथास्थितो मोक्षमार्गः' इति । ततो मया भगवान् पृष्टः । 15
 16 'हे नाथ, अस्माद्धराः पक्षिणः प्राप्तवैराग्या अपि तिर्यग्योनित्वात्परायत्ताः किं कुर्वन्तु ।' ततो भगवता
 17 ममाभिप्रायं परिहाय समाख्यातम् । 'हे देवानुग्रिय, भवान् संक्षी पञ्चेन्द्रियः पर्यातस्तिर्यग्योनिरपि 17
 18 सम्यक्त्वं लभते ।' गणधारिणोदितम् । 'के प्राणिनो नरकगामिनः ।' भगवता निवेदितम् । 'ये पञ्चेन्द्रिय- 18
 19 चघकारिणो मांसाहारिणश्च ते सर्वे ऽपि देहितः श्वभ्रयायिनः । ये च सम्यक्त्वं भजन्ते ते नरकतिर्यग्गति-
 20 द्वारविधायिनः ।' मयोक्तम् । 'देव, पक्षिणः पञ्चेन्द्रियचघकारिणो मांसाहारिणश्च कथं सम्यक्त्वधारिणः,
 21 अस्माकं जीवितं पापपरमेव । एवं व्यवस्थिते मया किं कर्तव्यम् ।' ततो भगवान्निजगद् । 21

'किल यः कोहं छित्वा नियम्य सौधं तथा च करणगणम् ।

विधिना मुञ्चति देहं स प्राणी सुगतिसुपयाति ॥ ११०

- 22 पक्षिणो ऽपि शुद्धमनसा सम्यक्त्वं दधति' इति निवेद्य समुत्थाय भगवानन्यत्र विजहार । अहमपि 24
 23 तं भगवदुपदेशं निशम्य जातवैराग्यो ऽकृताहारस्तात, तथ समीपमुपागतः । अयुना प्रसादं विधाय
 24 मां प्रेपय । ममापराधं सर्वमपि क्षमस्वेति यथा स्वार्थपरो भवामि ।' ततः स पक्षी कोहनिगडान् छित्वा
 25 स्पर्शोन्निद्रापदितुर्गगवृन्दमिदं नियम्य च मातरं ज्येष्ठं कनिष्ठं च भ्रातरं तथा महतीं लघ्वीं स्वसारं 27
 26 भार्यां दीशून् मित्राणि चापृच्छथ गगनतलमुत्पपात ।

§ ४३) इतश्च विभातायां विभावरीं सर्वो ऽपि पक्षिगणो वटपादपतः प्रययौ । तं विहङ्गणं

- 27 समुत्पत्तितं निरीक्ष्य स्वयंभुदेवो ऽपि विसयस्मेरभनाश्चित्तुत्तं प्रवृत्तः । 'अहो, महदाश्चर्यं यद्ग्न वने 30
 28 पक्षिणो ऽपि मनुष्यभाषामापिणः सद्धर्मपरायणाश्चेति । अथश्यमेते दिव्यपक्षिणः । स च पक्षी कुटुम्बं
 29 परित्यज्यात्मनो हितं धर्ममेवाङ्गीचकार । यदि पक्षिणो ऽपि धर्ममार्गमनुसरन्ति तद्दहं परस्य रत्नानि 33
 30 गत्वा पृच्छामि । 'यद्भवन् के पक्षिणः, किं वा तैर्मन्त्रितम्' इत्यापृच्छथ यत्कृतं तत्पश्चात्तद्विचारिष्यामि ।
 31 यदमुना पक्षिणा कृतम्' इति ध्यात्वा वटपादपादपतीर्य हस्तिनापुरमिदं समागतः । शो गौतम, मम
 32 समवसरणे सैव प्रविष्टः, पृष्ट्वाहमेतेन, स पक्षी वने कः, कथितो मया यथैव दिव्यपक्षी । इदं निशम्य 36
 33 समुत्पन्नवैराग्यो निर्गतः । ततो निर्विषणकामयोगः संजतविद्येको विगलितचारित्रावरणीयकर्मो तयो
 34 रत्नानि प्रत्यर्प्य ममैव सकाशमयुना समागच्छन्ति' इति । याद्यदिदं स भगवान् महावीरो निवेदयति 39
 35 गौतमादीनां पुरस्तावत्प्रातः स्वयंभुदेवः प्रदक्षिणीकृत्य भगवन्तं प्रोवाच च । 'देव, प्रवृत्तो ऽहं वने पक्षि- 39
 36 चचनमाकर्ण्य ततो मम दीक्षां देहि ।' ततो भगवता यथाविधि स्वयंभुदेवो दीक्षितः । चण्डसोमजीयः स्वयं-
 37 भुदेवः पूर्वभयसङ्केतितदेवेन पक्षिप्रयोगेण प्रतियोधितः । ततो भगवान् सप्रेक्षः श्रीमहावीरदेवो भगध-
 38 देवामण्डले धियोगृहं राजगृहं जगाम । तत्र रचिते सर्वदेवैः समवसरणे श्रीश्रेणिकः क्षोणितायकः सपरि- 42

1) D पादप for विटप. 3) D has a marginal gloss on सूचीमेघे thus: एष्वनपरोक्षं महाविदे. 8) P n om.
 [अतो] 19) D adds च after वे. 24) D adds भगवतोक्तं before पक्षिणोऽपि. 30) P नदने D ददने for ददन् वने.
 41) P सकेतिवेदेन.

- 1 चारः परया भक्त्या भगवन्तं नत्वा यथास्थानसमासीनः सादरं प्रपच्छ । भगवन्, श्रुतज्ञानं किम् ।¹
- 2 § ४४) ततो भगवता श्रुतज्ञानं साहोपाहं समादिष्टं विशिष्टम् । तथा च ।
- 3 अ-ह-क-च-ट-त-प-य श-पते शोभनवर्णा विरोध्याः ।
- 4 आ-ई-उ-छ-ट घ-फ-र-प-अशोभनास्ते पुनर्मणिताः ॥ १११
- 5 ए-उ-ग-ज-ड-द-च-ल-स-सुभगाः संभवन्ति सर्वकार्येषु ।
- 6 ये-औ-थ-झ-ड-ध-च-ह-न सुन्दराः कचन कार्येषु ॥ ११२
- 7 ओ-औ-ह-अ-ण-न-म-अं-अः सिधस्वरूपा भवन्ति कार्येषु ।
- 8 संप्रति फलमपि वक्ष्ये वर्णानामीदृशां सर्वम् ॥ ११३
- 9 शोभनमशोभनं वा सुखदुःखं संधिविग्रहे चैव ।
- 10 एति च नैति च टाभालामौ न जयस्तथा च जयः ॥ ११४
- 11 भवति च न भवति कार्यं क्षेमं न क्षेममस्ति नैवास्ति ।
- 12 संपत्तिश्च विपत्तिर्वृष्टिश्च जीवितं मृत्युः ॥ ११५
- 13 प्रथमवचने ऽपि प्रथमाः शुभवर्णाः संभवयुरथ यहयः ।
- 14 जानीहि कार्यसिद्धिं सिध्यति कार्यं न चाप्यशुभः ॥ ११६
- 15 अथवा पृच्छावचनं प्रथमं लात्वा च तथीरीक्षेत ।
- 16 विधिवचने भवति शुभं न शुभं प्रतिपेधवाक्ये च ॥ ११७
- 17 अथवा फलकुसुमाक्षतपत्रं रूपकमन्यच्च पुरुपरूपं च ।
- 18 अष्टविधभागलब्धं तेन फलं विद्धि चैतदि ॥ ११८
- 19 ध्यजे तु सफलं सर्वं धूम उद्वेगकारकः । राज्यं धीविजयं सिद्धे स्वल्पलाभश्च मण्डले ॥ ११९
- 20 वृषे तुष्टिश्च पुष्टिश्च खरे तु गमनं कलिः । पूजा गजे भवत्येव ध्वाक्षे नित्यं परिभ्रमः ॥ १२०
- 21 अत्रान्तरे श्रेणिकनूपस्य ततयो ऽष्टवर्षदेशीयो महारथकुमारः स्वामिनमानस्य ध्यजिन्नपत् । 'अथ²¹
- 22 भगवन्, मया स्वामन्तः कालायसं सुवर्णमिश्रितं दृष्टम् । ततो ज्वलनज्वालावलीपरिततं तद्विरिसारं परि-
- 23 क्षीणं, तच्च सुवर्णमेव केवलं स्थितम्, तस्य को ऽयं फलविशेषः ।' भगवताक्षतम् । 'भद्र, शोभनः स्वप्न
- 24 एषः, सम्यक्त्वचारिष्यकेवलज्ञानसमृद्धिं प्राप्ते शाश्वतसुखसंगमं च निषेदयति । शिलासारसदृशं कर्म ।²⁴
- 25 जीवस्तु कनकसमानः । तत्र ध्यानानलेन तद्गर्भ्या त्वयात्मा निर्मलीकृतः । अन्यच्च चरमदेहः संजा-
- 26 तस्त्वमसि भद्र, नृपगेहे कुपलपमालाजीवो देवः स्वर्गतश्च्युत्वा । सर्वमपि तस्य कथितं मायादित्या-
- 27 दिदेवपर्यन्तम् । ते सर्वे प्रवर्जिताः, पश्यैतान् सुकृस्तिनस्त्वम् ।'²⁷
- 28 § ४५) तदेतदाकर्ण्य महारथकुमारेण भणितम् । 'भगवन्, यद्येवं तावद्विषमश्चित्ततुलङ्घनः, किं
- 29 विलम्बसे, मम दीक्षां ददस्व' इति भणिते तेन भगवता श्रीवर्षमानेन यथाविधि महारथकुमारे
- 30 दीक्षितः ।' इति ते पञ्चापि जना मिलिताः परस्परं जानते, यथा 'कृतपूर्वसङ्केताः सम्यक्त्वलाभे धयम्'³⁰
- 31 इति । एवं तेषां भगवता धीवर्षमानजिनस्वामिना साकं विचरतां बहूनि वर्षाणि व्यतीतुः । कथितं च
- 32 श्रीजिनेश्वरेण मणिरथकुमारादिसाधूनाम्, यथा 'स्तोकमायुर्व्यवताम्' इति परिशाय ते पञ्चापि यतयो
- 33 ऽनदानं प्रवथ रागद्वेषधनद्वेषरहिताः शल्पनयद्वन्द्वनितयविवाजिताः क्षीणकपायचतुष्काः चतुःसंज्ञा-
- 34 रहिताः विकयाचतुष्टयपरिलकाः चतुर्विधधर्मकर्मपरायणाः पञ्चसु व्रतेषु सममुक्ताः पञ्चसु विषया-
- 35 मिलापेषु द्वेषिणः पञ्चप्रकारस्वाध्यायप्रसक्तचेतसाः पञ्चसमितीर्विघ्नाणाः पञ्चेन्द्रियशत्रूणां जेताः पद्-
- 36 जीवनिवायपरिपालकाः सप्तभयस्थानप्रमुखाः अष्टविधमदस्थानविवर्जिता नवसु ब्रह्मगुप्तिसु रताः दश-
- 37 विषसाधुधर्मप्रतिपालनोद्यता पञ्चदशसङ्घधारिणो द्वादशविधिं दुस्तपं तपस्तप्यमानाः प्रतिमाद्वादशकार-
- 38 र्णव्यो दुस्तहपरिग्रहसहिष्णवाः स्वदेहे ऽपि निरीहा आमूलतो ऽपि धामर्ण्यं निरुल्लङ्घं प्रतिपालयन्तः
- 39 पर्यन्तसमये समाधिनाप्रापनां व्यपुस्ति ।³⁹

§ ४६) तथा हि शानाचारो ऽष्ट्या कारवियनयादिकः, दर्शनाचारो ऽष्ट्या निःशङ्कित्तादिकस्तत्र यः
को ऽप्यतिचारः सर्वथैव तं त्यजामः । एकेन्द्रियाणां भूयतेजोवायुवनस्पत्यादीनां द्विन्द्रियाणां रुमि-

1) * पवनन्या B पवनमन्या for पन्या मन्त्या 15) O लाता च 25) * अन्यचरपदेह . 37) B दशविधधर्म,

38) * शाम्भुरीमे, B विकृत इति

1 शङ्खशुक्तिगण्डपद्मजलौकप्रभृतीनां त्रीन्द्रियाणां यूकामत्कुणमत्कोटिलिखादीनां चतुरिन्द्रियाणां पतङ्ग-
 2 मक्षिकाभृद्दंशादीनां पञ्चेन्द्रियाणां जलचरस्थलचरप्लवचरमानवादीनामसाभिर्या हिंसा कृता सूक्ष्मा
 3 वादरा वा मोहतो लोमतो वा तां व्युत्सृजामः । हास्येन भयेन क्रोधेन लोभेन वा यत्किमपि वृथा प्रोक्तं
 4 तत्सर्वमपि निन्दामः प्रायश्चित्तं च चरामः । यदल्पं धनमपि कापि परस्य द्रव्यमवत्तं गृहीतं रागतो द्वेषतो
 5 वा तत्सर्वमपि त्यजामः । तेरक्ष्यं मानुषं दिव्यं मैथुनं यत्पुरस्ताभिः कृतं तन्निविधं त्रिविधेनापि परित्य-
 6 जामः । यस्तु धनधान्यपशवादीनां परिग्रहो लोभतः कृतस्तं परिहरामः । पुत्रकलत्रमित्रबान्धवधनधान्य-
 7 गृहादिव्यन्येष्वपि यन्ममत्वं कृतं तत्सर्वमपि निन्दामः । इन्द्रियपक्षे पराभूतैरस्माभिश्चतुर्विधोऽप्याहारो
 8 रात्रौ भुक्तस्तं त्रिधापि निन्दामः । क्रोधमानमायालोभरागद्वेषकलहपैशुन्यपरपरिधादाभ्याख्यानादि-
 9 भिश्चारित्रवियये यद्बुद्धमाचरितं तन्निविधेन व्युत्सृजामः । पद्भिश्चयाह्वानभ्यन्तरे तपसि यः कोऽप्यति-
 10 चारस्तं निन्दामः । बन्दनकप्रतिक्रमणकायोत्सर्गनमस्कारपरिवर्तनादिषु धीर्घोचारे यद्दार्ढ्यं गोपितं
 11 तत्रिधा निन्दामः । परकस्यापि किञ्चन वस्तुपह्वनं प्रहारः प्रदत्तो वा कर्कशो वचो जल्पितं चापराधश्च कृतो
 12 भवति सोऽखिलोऽप्यस्माकं क्षाम्यतु । यद्य मित्रमसिद्धं वा स्वजनोऽप्यरिजनोऽपि च स सर्वोऽप्य-
 13 स्माकं क्षाम्यतु तेषु सर्वेष्वपि समा एव । तिर्यक्त्रे तिर्यञ्चो नारकत्रे नारकाः स्वर्गिन्त्रे स्वर्गिणो मानुषत्रे
 14 मानुषा येऽस्माभिर्दुःखे स्थापितास्ते सर्वेऽपि क्षाम्यन्तु वयमपि तान् क्षामयामः । तेषु सर्वेष्वस्माकं
 15 भ्रैत्रो भवतु । जीवितं यौवनं लक्ष्मीर्लावण्यं प्रियसंगमा पतत्सर्वमपि चाल्वा नर्तितसमुद्रकल्लोलवल्लोर्
 16 व्याधिजन्मजरामृत्युप्रस्तानां देहिनां जितप्रणीतं धर्मं विना न कोऽप्यपरः शरणम् । एते सर्वेऽपि जीवाः
 17 स्वजनाः परजनाश्च जातास्तेषु मनागपि धर्मं सुधियः कथं प्रतिबन्धं विदध्मः । एक एव जन्तुवत्पद्यते, एक एव
 18 विपत्तिमामोति, एक एव सुखान्यनुभवति, एक एव दुःखान्यपि । अन्यच्छरीरमपरं धनधान्यादिकमन्ये
 19 वान्यचोऽन्यो जीवस्तेषु कथं वृथा मुह्यामः । रसास्वमांसभेदोऽस्थिमज्जाशुक्रयकृच्छलावादिभिः पूरिते
 20 ऽशुचिनिलये वषुषि मूच्छां न कुर्मः । इदं देहं नित्यशः पालितं लालितमप्यवश्यगृहीतगृह्मिवास्थिरम-
 21 चिरैणापि मोक्तव्यमेवेति । धीरा अपि कातरा अपि खलु देहिनो मृत्युमाप्नुवन्ति । वयं तथा मरिष्यामो
 22 यथा न पुनरस्माकं मृत्युकदर्थना । सांप्रतमर्हन्तः सिद्धाः साधवाः केचलिभाषितो धर्मः शरणमस्माक-
 23 मिति । जिनोपदिष्टः रूपामयो धर्मो माता धर्माचार्यस्तातः सोदरः साधर्मिको यन्बुध् । अन्यस्त्वपे-
 24 मन्मत्तः । सावधयोगमुपधि तथा बाह्यमाभ्यन्तरे यावज्जीवं त्रिविधं त्रिविधेन व्युत्सृजामः । यावज्जीवं
 25 चतुर्विधाहारमप्युच्छ्रासे चरमे च वेदमपि त्यजामः । दुष्कर्मगर्हणा १ जन्तुजातक्षामणा २ तथा भावना
 26 ३ चतुःशरणं ४ नमस्कारः ५ तथायानं च ६ पद्मराधना योदा विहिता । ततः

दग्ध्या ध्यानधनंजयेन निखिलं कर्मधनौघं क्षुण्ण-

दुग्मीलकलकेवलोदयपरिघातत्रिलोकीतलाः ।

ते पञ्चापि मुनीश्वराः समभवन् व्युत्सृष्टदेहास्ततः ।

धीमन्मुकिनितम्बिनीस्तनटालङ्कारहारत्रियः ॥ १२१ ॥

इत्याचार्यधीपरमानन्दसुरिशिष्यधीरक्षप्रमसुरिविरचिते धीकुवलयमालाकथासंक्षेपे

धीमनुस्रुवशिरोधिते कुवलयचन्द्रपिण्डसंगमराज्यनिवेशपृथ्वीसारकुमार-
 समुप्युत्तिव्रतग्रहणप्रभृतिकथ्यतुयैः प्रस्तावः ॥ ४ ॥

॥ इति कुवलयमालाकथा समाप्ता ॥

2) P om. एव. 7) D om. इन्द्रियपक्षे etc. to निन्दामः. 8) P O द्वेषकल्लोलवत्. 11) D च । अन्तराय
 19) P यत्सर्वमपि निन्दामः. 31) P पुत्रकलत्रमिति D नोक्तव्यमिति. 22) P B नारकमिति 24) P सप्तपत्न्याम् 29) P
 वनीलकेतनोदय. 31) "हारः भिव. 33) P बुध्कल्पधंदराज्यनिवेश. 35) P D omitt इति, P B भीमस्तुतव्य, P B
 समाप्ताः ॥ छ ॥ P at the close एवं प्रेषयंत्या ॥ ३२९४ ॥ सुतं भवतु ॥ छ ॥ एतन् १४८९ कर्त्तुं आपाद सुदि १४ चतुर्दश दुः
 सुवप्यम्या कथा निविता ॥ छ ॥ विरे नंदतात् । B at the close एवं प्रेषयंतस्या १८०४ ॥ सं १४८९ कर्त्तुं मार्गतिर सुदि १
 सुदिने पुस्तिका निरिता ॥ छ ॥ वाह्यं प्रकले इदं वाह्यं त्रिविधं भवा । यदि शुद्धमदुःखं च मम कोपो न बीजे । १ भद्रवृद्धिर्द्विधा
 अपोऽतिवैशुभो [१] कतेन त्रिविधं शाब्धं यत्नेन परिशुद्धे । २ शुभं भवतु योगमस्तु सैतन्पाठकयोः ॥ छ ॥ उदयाननचोदने
 भूयस्तेनो [४] सार्धं च । परस्परानां रक्ष एवं वदति पुस्तिकाः [व] ॥ छ ॥ ओ. ॥ ओ. ॥ ओ. ॥ ओ. ॥ छ ॥ O at the close
 ॥ ४ ॥ अन्यस्याम् १८९४ ॥

*
* *

श्रीरत्नप्रभसूरिविरचितः
कुवलयमालाकथासंक्षेपः
समाप्तः ।

*
* *

कुवलयमाला - पञ्ज - सूई

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एसो सो चिय लिहिओ	१८६ १४	कण्णाण अमयरत्त	३४ १	करथइ सुलारुढो	२७४ ११
एसो सो चैय धेरो	१८८ १६	कण्णसु जत्तस दोसु वि	२४ ५	करथइ तुम एत्थ घणे	१२२ २९
एसो सो तेहिं सम	१९१ १५	करथइ अत्तिघेणए	२७४ १७	करथइ चत्तेण हओ	२७४ १६
एसो सो धि अपुणो	१८८ १२	करथइ अहिं ति वट्ठु	३९ २२	करथइ वि सत्तुहिं हओ	२७४ २१
एसो सो नाणमओ	२४४ २५	करथइ इट्ठविओए	२७४ १५	करथइ सो पुवाणो	१६७ ६
एसो हि मोक्खवम्मो	२०७ ३४	करथइ उहावेहिं	४ १०	कप्पतरकुसुममजरी	९३ १०
एहिइ विओ ति अण्णा	८३ १८	करथइ कुट्ठेण अह	२७४ ६	कप्पाईया इविहा	१४३ २०

कपूरपूरचदप	१४१	२०	वह कह वि चेषणतो	३६	२१	वासकुमुगेहि पुहई	२३८	३
कमलचदणीलुपल	५	३	कह वह वि समासत्या	१९२	४	किञ्चयकिरायहयसुह	४०	२६
कमलाण जय जम्म	१७५	१८	कह गमिओ ते बाले	१९९	१२	किण्दा णीला काक	२४५	८
कमलायरस लच्छी	११५	२५	कह गोले चिय पढम	४८	२	किर जिणवेरहि भणिय	२७४	२५
कमलेण दिणयो इव	१९९	४	कह पहियओ पुरिसो	२३०	२४	किर त पिय य मयकुहिओ	२२५	२०
कमसजो मजारो	५६	२०	कह भड सपरिय	१५३	१८	किर त सि मह मङ्गी	२२६	३१
कम्ममलविमुक्कण	४२	९	वह वणिणजइ जा किर	८	२७	किर भाउणो विवाहो	४७	३०
कम्मस गई गेहरस	२८०	३०	कह व तए परिणीय	१९९	१४	किर बाहेण तओ ह	२६४	२७
कम्मस होइ उदओ	२४२	२	वह व तुम सपत्तो	१९९	१३	किरिया बह विवया	१९७	३२
कम्मोण सिद्धी चित्तो	२०६	२१	वह सा ण वणणिज्जा	६४	३५	किरियावाह परिदा	१९७	२९
कयकेसलुचणो सो	१४१	१३	कखड भोए अहवा	२१८	२५	किलकिंचिय च बहुसो	२६५	३
कयदासगहो ह	४१	१४	कचणकमलविहसिय	९४	१९	कि अच्छह बीसत्या	१९९	२२
कयपचमुट्टिलोओ	१४१	२	कट पिट्ठी लिंग	१३१	९	कि अज्ज जोगरज्ज	२६०	२०
कयलीवणेसु जय य	७०	१८	वतीए सोम्मदचित्त	१५८	२१	कि एय समादत्त	२४५	३१
कयसामाइयकम्मो	२७२	९	कदणे सुङ्गइए	२२२	२८	कि कट्ट अण्णाण	२४५	३०
कपायकुडिलकेसा	१५१	१४	कदकलाइ पुरओ	११३	१६	कि जपिएण बहुणा	१६८	१३
वरताडियमुरवरु	८	११	कास्सेणेण अहो	२७३	१८	कि जीविय जियाण	१७५	१२
वरवत्तुमिस्ससा	२७५	८	काऊण पमोकार	२७२	८	कि जुज्जइ पुरिसाण	२५२	१०
करयालसिहाणियिय	९	१	काऊण दोणिण पावे	२४६	१६	कि ण सुहओ य दाणे	१२१	२५
कलयलसडुदाविय	१३४	२८	काऊण पुडविपुरिस	२०५	१९	कि त पहियमरण	२७६	१७
कलणव धासु मओ	२७३	२५	काऊण समारम	६६	२३	कि त वम्महपिय	१०७	७
कलह करंति ते क्षिय	३०	३३	काएण कुणह किरिय	२०२	१४	कि तु पचित्त सयसेविय	४८	२९
बहाण ते पुत्तय	२६६	१४	का चित्तिजइ लोए	१३९	१	कि तेण जीविएण	१९२	७
कथिले विंगणयणे	१५२	२७	कापाओ वर अघो	१३०	२७	कि दुत्तर तिलोए	२६२	४
कसिणकमलदल्लोएयण	४	२८	कामगइइ इमा सा	२३९	१५	कि धनल कयोइ	१५८	२२
कसिणपट्टपाउयगी	८६	२३	कामगइदो गइदो	२३८	१२	कि पक्खेवि ससुदे	१२६	६
कसिणपट्टपाउयगी	८३	२५	काममुयगमइका	२३६	१४	कि पायालधरमिण	२५५	१८
कसिण रुक्खनिअण्ण	२५३	६	काममहागहगहिओ	२२१	९	कि पुरिसा पुरिसिहिं	२००	२८
कसिणगण विज्जुजु	१४८	९	कामी कामगयमणो	२३२	२६	कि पुहईए गइदा	२००	२७
कसिण गिट्टवयणे	१५२	२४	कामो वि दूरओ शिय	११८	९	कि बहुणा वि सुएण	२१९	६
कसिणो दुम्मलेइहो	११७	८	कयवलिवइसदेवो	२०४	७	कि भायसि वणमइलीव	७८	२६
कसिणो (सिंमलपयणो)	६२	२७	कयमणवायजोगा	१४३	६	कि मयणो शिय रूवी	११६	३२
कह आगओ कह मओ	१९९	१५	कयव्वाइ जाइ	२७३	११	कि मयरमच्छकच्छव	१०४	१५
कह कह वि आययते	३९	१	काय वाय रुइइ	१४४	१६	कि मरइ गेय तरुणो	२६२	१२
कह कह पि गेति दिइह	११३	१७	कालमि तमि को वा	१६९	२८	कि माणुसीओ तुम्भे	२३४	२१
कह कह वि तथ सुक्का	३८	६	काला जीइइ दुहिणो	१३०	१४	कि सुचइ पक्कए	२५५	३२
कह कह वि तथ मुक्का	१९१	२७	कालायसकम्म	२२	६	कि या करेमि अहव	१३७	२७
कह कह पि दसण	७७	२३	कालायसय कम्म	२६९	१२	कि या गिरियाकुहरे	१०४	१९
कह कह वि मूढहियएण	३०	१५	कोलेण अपतणेण वि	२१०	७	कि या गिहियअसिपहर	१०४	१६
कह कह वि विणिस्सतो	४१	८	बाले दाण दक्खिण्णाया	२२	१०	कि वा पयवमुयसिहर	१०४	१७

किं वा पियसहि कुविया	२३९-६	कुवलयमालारुवं	२८०-२५	कोवाईसंजलणे	२८०-४
किं वा बहुणा एरुवं	२७६-२३	कुसुमाई जे गतिव जाई ण	३१-२९	को बालो किं मरणं	२७३-२३
किं वा राईदियहं	१०४-१८	कुसुमरायपिंजरंगी महु	३२-३३	कोमलकदलीसरसं	२५४-१३
किं विजाहरवाला	१२६-११	कुसुमं ताण भिलायइ	४२-३०	कोमलकिसलयहारं	९७-९
किं विजाहरवाले	२३५-२०	कुसुमाई कोट्टिमयलं	११३-२६	कोमलतमालपल्लव	१४७-१४
किं सव्वस विवेओ	२६७-१०	कुसुमाई चंदणं अंगाण	१६२-२५	कोमलदइयाळिगण	६९-१०
किं सव्वो चिय पेच्छइ	२६७-६	कुंकुमारसरारुंगो अह	१५-२६	कोमलदीहरवली	१२८-१९
किं सारं जिणपम्मो	२७२-१३	कुंकुमरायारत्ता	१९४-३३	कोमलसुणालदेव्हो	७६-२८
किं सुमसि णेय तुमं	१६८-६	कूपति सारसाई	१४१-८	कोमलसुणालबाहू	९३-८
किं सुयलयाओ पेच्छइ	११३-१४	कुरो जो विंगलच्छो	२०-८	कोमलसुणालललियं	१५८-२०
किं सोखं सम्मत्तं	२१६-२६	केइ पदेति सउण्णा	८७-२०	स्रेमलसुणालवलय	२३८-२४
किं सो राया णामं	२८१-१४	केण कयं सव्वमिणं	१७५-२२	को मह दाहिइ वत्तं	१८६-२२
किं होज्ज अण्णजम्मं	१०९-४	केणट्टेणं भंते	२४५-६	को य इमो आवासो	२४९-३२
किं होज्ज इमं सुविणं	२३७-१६	केण दरिदो पुरिसो	२३०-२७	कोलउलकालयकं	१२८-२३
किं होज्ज इमो सम्भो	२४०-२२	केण व णासइ अत्थो	२३०-२५	कोलो वि तत्तखणं चिय	१८९-१३
किं होज्ज तुलमउयं	९५-१	केण य सुहओ जायइ	२३०-२३	को व ण इच्छइ एसा	२६२-१६
किं होज्ज मए दिण्णं	९३-३३	केणेतथ इमं भणियं	१९१-१५	कोवेण किंचि भणइ	२२०-२५
किं होज्ज मसाणमिणं	११७-२५	केणेतथ तुमं छुटो	२५२-१६	कोयो उच्छेयणओ	४५-५
किं होज्ज इइदिहीओ	२३४-१९	केवलणाणं पणमामि	२८३-२१	कोसंविघम्मणंदण	१५४-५
कीधो व्व संचरंतो	२४१-१०	केवलणाणुणत्ती	२८१-६	कोसंविघम्मणंदण	१५४-२७
कीइ सन्निस्तणयं	२४४-१	केवलणाणं पणमामि	२८३-३१	कोसियणयालोए	१३०-२६
कीउर कइाभिंघो	६-१३	के वि णिमित्तं अचरे	१५१-७	को सो वणमि पक्खी	२५८-१६
कीउर भोगपसंगो	२५४-२	केसणेहेण मल्लइ	१३१-११	कोहो य माणो य	४४-१५
कीस ण कीरइ वयणं	२६७-१७	को इत्थ होइ देवो	९८-२९	कोणच्छो वहमागी	१३०-२५
कीस तुमं गहणहिया	२२५-८	को ईसरो ति णामं	२०६-२९	ख	
कीस पइणं राया	२८१-१३	कोउयइरहसमरिजंत	१८२-४	खणपहारिणित्त(संपघो	७९-१
कुम्भुत्तिचिरलाये	२३२-२	कोऊहलेण वत्थइ	४-१२	खणरत्तविस्ताओ	५४-३
कुच्छीरं मए परिओ	२६३-२८	को एत्थ किं विघाणइ	२०१-१०	खणवत्तं खणभावण	१३६-२२
कुञ्जरिणं सुओ धीसइ	२०-७	को एस दियाइसुओ	२५८-२५	खटुयाभोत्तयपहराहओ	४१-१९
कुणइ दिसापरिमाणं	२२२-९	को एस दिव्वपुरिसो	२४६-३०	खट्वाणि य पीयाणि य	२६५-१
कुणइ परिग्गहारं	२२१-३१	को एस होज्ज पुरिसो	२३२-२०	खमणं वेयापच्चं	२७०-१०
कुण देहजाणवत्तं	१९२-३३	को कत्स होइ जणओ	२६२-३२	खरत्तारमूत्तद्धो	२७३-२७
कुणसु तये जेण तुमं	८०-७	को कत्स होइ सरणं	२५२-७	खरजलणमलियंतउ	३७-२३
कुणसु तये सुविसुद्धो	२०२ १५	को कत्स होइ सरणं	२६२-८	खरणरकरहपमूदि	३९-१७
कुणसु दयं नीवाणं	८०-६	को किर पथइ तीरं	२८३-२	खरणरकरहसपाहि	१३५-३
कुणसु भणं आमणवारयं	१९२-२५	को जाणइ सो घम्मो	२०६-१५	खरणिट्टुरफहसई	२६४-२९
कुणसु य तुमं वि घम्मं	८१-२४	को ण वि इच्छइ एयं	२०५-१७	खरदिणयत्तसंतोव	३९-१९
कुणिमहापयत्ता	२६१-१२	को णाम एत्थ दइओ	२२७-१८	खरपणनेयपत्तिद	३९-१३
कुप्पासत्ताउदीगे	१५३-८	को जेच्छइ वायवलि	२०४-९	खरपण्णाइं मिमं	३०-२७
कुत्तयचंदो देहइ	१८२-२	को जेच्छइ संजोगं	२५३-२८	खरपण्णुयत्ताविय	११०-१९
कुत्तयमात्ताचंदो दोग्गि	२१-५	को तात्तअण्णमे	२६०-२२		

खण्डपुद्गुयदीविय	१८६	२९	गहियफलात्रा	१६९	१९	गण्डसु दसणमठ	१९३	६
खण्डुदवीभयसमो	४४	२६	गहियसगाहदलम्मि	९	१२	गेण्डसु आगमलउड	१९२	२९
खल्लइयचम्मवयणो	६४	२५	गहिय पि ज पि मत्त	२२०	६	गेण्डसु सच्चगहिंसा	१६२	३०
खतीए देसु चित्त	७२	१०	गमानलम्मि ष्हाओ	२०५	७	गेण्डह गेण्डह को वा	५१	१०
खती य मद्दवज्ज	९६	१	गतव्य ते अज्ज वि	२७	२४	गेण्डह गेण्डह रे रे	४८	१२
खदाण रुहाण	२८१	१८	गतव्य ते अज्ज वि गाउय	२९	२८	गेण्डहामि हम दिक्ख	२७०	७
खाणे कूवतलाए	२०५	३	गत्तू गिरिवरेसु	२०४	३५	गेयस्स दिण्णकण्णो	४०	१
खामेमि अह मिच्चे	२७१	२८	गत्तूमचाएतो	३९	१६	गेह जाण तत्तल	१२६	२२
खामेमि सव्वजीवे	२७२	२	गद्यव्वतालतती	४३	६	गोद्धसण्णमहद्ध	२२८	३०
खाममि सव्वसत्ते	२१८	१२	गभीरीपरफरिहा	३१	२१	गोदम जह य रसिंदो	२५८	७
खीरासविणो णमिमो	२८३	१७	गभीरदक्खिणावत्ता	१३०	४	गोदम ज मे पुच्छसि	२५६	२९
खुज्जा य पगुला वामणा	४१	१	गभीरधीरगरुओ	१७४	१६	गोदम बहुए पुरिसा	२४५	४
खेत्ताहिरण्णे षण्णे	२२२	२५	गामणमखेडकम्बड	२६१	१४	गोभूमिषण्णदाण	२०५	३५
खेत्ताणुवधिकम्म	२४२	८	गामाओ छप्पुरिसा	२४५	१२	गोमहिंससुए करह	२३१	३२
खेत्तादिकम्मसीमा	२२२	२६	गामे णयरे अदिण्ण	१४४	३	गोमासे पडिसेहो	२०६	१३
खेमकरी य सुहया	२८०	१५	गावति के वि महुए	९३	१४	गोयम ज मे पुच्छसि	२३०	३१
खल्लति वण्णवसोहो सुइए	२८	२२	गिज्जत्तसुमगलमणहरए	१७१	१८	गोरुयस्स व छीत	१८४	४
खोड्डुणखणणविदारण	३९	९	गिरिबुहुरवियदसामल	१२८	२०	गोवगरभिरुहाम	११२	८
खोभताचल वज्जिरतुर	१७१	१९	गीयत्तभण्णसिय	९६	१४	गोविंदखदरुद्धा	२५६	३१
ग			गिरिरक्खसपाहाण	२३८	२	गोसे चिय हलियवह	१७६	१६
गज्जसि अलज्ज	१४८	४	गीलिज्जइ मयरेण	२०९	२५	गोसे मज्जणेह वा	२७६	१०
गज्जतुराओ कण्णय	१७९	१२	गुणरहिए वि हु पेम्म	२५१	७	घ		
गज्जति घणा णच्चति	१०१	१९	गुणसाययम्मि सुयणे	७	२	घड्ड मियको सामलि	२६	५
गतपन्न्यतरो वण्ण	१२९	८	गुणसिययम्मि सुयणे	७	२	घणणिद्धमउयकुचिय	१५८	२३
गमभरत्तुडियिहार	२५	४	गुत्तूहि तीहिं गुत्तो	२७२	१५	घणबधणपम्मुक्को	१६९	१८
गम्मागम्मवियपो	१४३	३	गुरुकम्मसेलज्ज	२१५	१६	घवलोगियपुट्टणे	१५३	४
गम्मागम्महियाहिय	७२	२२	गुरुगहिरपक्खुत्तो	३९	२६	घरमोगजाणवाहण	२२२	१३
गम्मागम्म जाणइ	१४३	३०	गुरुडाहदय्यत्तमाणा	३७	३३	घरवात्तपात्तवद्धा	९०	१६
गयणसरे ताराकुसुय	२३८	१	गुरुणिद्धमिच्चबधव	२५८	३३	घरदारिया वि एसा	१८९	९
गयणम्मि वमति सखा	१३६	१९	गुरुयणणियव्वपम्मार	१३६	४	घटारवगुजाविय	९६	१२
गयणयणो सेणनई	१३०	२२	गुरुदिण्णहियपवियण	१०७	१२	घाणिदिए वि लुद्धो	२२८	३२
गयणयण व रुद्ध	१७३	३३	गुरुदेवदियादीहिं	१६८	३२	घाणिदियगयचित्तो	२५५	६
गयसीहपउमपीया	१३०	१५	गुरुदेवयसाधूण	२३१	१३	घेयइ जलम्मि मच्छो	२५१	१
गरुओ सिहिणाण मरो	२४९	२५	गुरुचालतवस्तीण	२७०	१२	च		
गलिया वि मच्छुपुच्छ	२०९	२७	गुरुमडमारगसुय	१०६	१३	चइऊण घरावास	८०	४
गव्वमरमउलियच्छो	४९	३१	गुरुयणवचणत्तुरिय	२५	३	चइऊण सव्वसण	२०४	११
गहण च ते पक्खिडा	२४५	१३	गुरुवेयणदुवसत्तो	३६	६	चउवीस अगुणइ	२३	२७
गहरासिगुणम्मि सुह	१९	८	गूढचउअयपाय	१७६	९	चउसण्णविपयजेडे	२७९	५
गहियहिं तोहिं सुपुरिस	२५०	२६	गूढ पवयणसार	२७८	१२	चळ छत्त रयण	२८३	२१
गहियरररररलीवा	४६	१४	गेण्डसि अदिण्णय चिय	३७	४	चळ्ळ सुम रयाणि	१८१	२०
			गेण्डसि परिगह रे	३७	६			

चक्रायञ्जुलसुहृया	३-२०	चोजं ण होइ एयं	२८१-१९	जइ एवं कीस इमं	१३७-२४
चक्रसुसिगेहे सुलओ	१३१-१०	चोइस पुञ्जीण णमो	२७८-८	जइ एवं णिण्णेहो	२६५-१९
चचारि दोणिण तिणिण	१७५-११	चोरो सि णिंदणिज्जो	१३६-१३	जइ कह वि अहं णिहज्जो	१८८-२
चचारि परमंगणि	२०९-१६	चोरो सि णिंदणिज्जो	१३६-३२	जइ कह वि वीसओ सो	१९-२४
चत्तारि वियणकज्जे	२४६-१४	चोरो सि मग्ग वज्जो	२५२-२३	जइ काममोहमूढो	२६५-२२
चत्तारि होति जस्स य	१३१-२०	छ		जइ किर जलस्स चुळइ	१९-२१
चमगई आयवत्तं	१८४-१९	छउमत्थो मोहमणो	२७३-४	जइ किंचि लिगभिण्णं	२८१-२९
चलचवलक्रीडलधरा	४२-१३	छज्जीवणिकायाणं	२७६-१९	जइ भुग्गह तवं विडलं	१९३-२९
चलगंगुलिणम्मल	१५८-१४	छण्ह वि जीवणिकायाण	२७१-३३	जइ गासि घासि दुग्गण	१२२-९
चलगंगुलिणम्मलगाह	२९-१२	छण्हणयाण किं वा	३-२५	जइ घडियं विहडिज्जइ	६६-३१
चलियस्स तिरथयत्तं	४७-२६	छमलमछमरस् अण्णे	३६-३०	जइ छुम्मह पायाळे	२१९-३
चलिया पि तत्थ सुंदर	८६-२८	छलघाइ ति य चोरो	१३६-१४	जइ जलणम्मि भरंतो	१०९-२२
चंक्रमिपंहि तइ पुलइपहिं	२१-११	छंदंविचिणिरुत्तं	१५१-९	जइ जाणसि संसारे	१७९-२९
चंदालभिडडोमा	४०-२९	छारस्स होइ पुंजो	२७५-२६	जइ जाणपि सुंदर	१८०-२
चंडो भाणरथदो	२३०-३३	छिज्जंति वणरसदणो	३९-१०	जइ आणिज्जण इच्छसि	२६८-२६
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चंदणग्गदणयला	१४९-९	छिण्णो पडिहिइ एसो	२४५-२३	जइ ण णिसुओ व्हं	२०७-२७
चंदणालयाहरेसुं	७०-१७	छीतं सव्वं पि ण सुंदरं	१८३-३२	जइ पत्थि कोइ जीवो	२०५-३३
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चंदा सूा पदमं	१४३-१६	छेत्तुण गेहणियळे	२६१-२७	जइ णासव्वकंठो	१३१-८
चंपयअसोगपुण्णाम	१६६-१७	छेत्तुण देमि तुज्जं	२४८-२३	जइ णे मणंति सुवणो	३८-१४
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चिसाचिचो भोसो	२७१-५	जइ अत्थि कोइ धम्मो	२००-३१	जइ तइया विरमंतो	४२-१८
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चित्तेसु आसयाहं	२२८-२४	जइ इच्छिसि परत्तेगो	२५४-८	जइ तं जाणसि सुदे	१८०-१
चित्तेसु गिज्जरं विय	२२९-४	जइ इट्ठदव्वविरोह	२२०-३२	जइ तं पंचरिमूढो	२५०-६
चित्तेसु ताप तं विय	१३७-१	जइ उर्परं सो तणुओ	१०४-३०	जइ तं यच्चसि णरयं	२६२-२४
चित्तेसु संवरं विय	२२९ ३	जइ एको विय अप्पा	२०४-१	जइ तं यच्चसि सामिय	२६५-२६
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जइ त सि मज्ज तुट्ठो	२४८-२८	जइ नि पढामि समुदे	४८ १	जत्य ण जरा ण मच्चू	७२ १२
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जइ तीरइ काउ जे	८२ २	जइ वि बइएसमेसो	८६ १९	जत्य ण जरा ण मच्चू	१४४ १७
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जइ तुम्ह गोवोरोहो	१२२ २८	जइ रग्गे पायाले अहवा	१४ २३	जत्य ण जरा ण मच्चू	२०७ ३१
जइ थोअम्मयाए	९२ १	जइ सच्च चि य तुरओ	२७ १३	जत्य ण जरा ण मच्चू	२२२ ६
जइ दनिखणेण चालिय	१२९ ३०	जइ सत्तरत्तमज्जे	२४७ १६	जत्य ण दीसइ सूरो	२१ १४
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जइ दिट्ठ चित्तपरो	२३३ १८	जइ सव्वणु महायस	२४३ २३	जत्य पढियाण सत्थो	११८ २२
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जइ देवो गेरइओ	९५ १९	जइ सुमरसि कोसवि	१७९ ३१	जत्य य लुप्पइ किरिया	१७६ ४
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ज किंचि घरे धण्णा	१९१ ७	ज ण सुमिणे वि	१५५ १६	जाणय पुच्छ पुच्छइ	३४ १६
ज किंचि तुम पेच्छसि	२३३ ६	ज ताथ किंचि अहम	१४० ५	जा जाहि तूर पसरसु	२४ २३
ज किंचि वह वि वस्स	२१६ २५	ज त तिचम्मि जळ	४८ ३०	जाणइ काले दाउ जाणइ	२२ १६
ज किंचि तस्स दुक्ख	१८६ १६	ज त सुब्बइ लोए	१५९ २२	जाणति जोगमाल	१५१ ८
ज खलपिसुणो अहइ	२८१ ७	ज तुम्भेई पत्त	२५५ ३१	जाणतो खाइ विस	२०७ १
ज षहसोमआई	२८० २०	ज तुह कुलस्स सरिस	२६६ २८	जाणतो तह वि अह	१३९ २८
ज चिय जिणेई भणिय	२१७ ३२	ज तसु के वि पीलति	३६ २९	जाणामि अज्ज सुमिणे	२६९ ७
ज चिय णेच्छति सुणी	१३६ ३१	ज दव्व अमलबइ	२४२ १७	जाणामि कमलमउए	२५४ १२
ज चिय कय त चिय	२१२ १०	ज दाण त दिट्ठ	२०४ १७	जाणामि तेण ते ह	२५० १८
ज जत्थ तवचाए	२६९ ३०	ज दिज्जइ त सार	२०४-५	जाणामि मए धमिय	२६९ ८
ज जत्थ किं नि विहिय	२६५ १७	जपतेण य तइया	२७० १८	जाणामि सुट्टु एय	१३७ २६
ज ज इट्ठ लेए	२३१ २३	ज पाव पुब्बकय	५६ ७	जाणिकण एय चिय एय	५ ६
ज ज एय गिरुत्त	२०२ २९	ज पुट्ट त दिज्जइ	१७५ २१	जाणू जस्स भवे गट्टो	१२९ २९
ज ज एय महग्घ	२४१ ४	ज पुण एय वहिय	५६ २	जाणसु जस्स दोसुवि	२४ ४
ज ज कसेमु अणे	१९२ ५	ज पुण नयस्स अगट्ठियाई	४९-५	जा पढमपयापच्चिय	६४ २९
ज ज वेंति एय	१९१ ३३	ज पुहईर सुणिज्जइ	८-७	जा पावइ महिलाण	२५३ ४

जा पुण पुणोहिं विणा	२५९-१२	जीरसु कुणसु भेत्ति	२०३-१२	जे जत्थ केइ खेत्ते	२७८-१९
जायइ आसणइणो	२१२-४	जीयइ कम्मणे जिओ	२६४-२३	जे जत्थ केइ सिद्धा	२७८-३
जायमि अहुरत्ते	२३८-४	जीवत्तणमि मणुओ सारो	१०९-१९	जे जम्मजरामरणोह	६४-६
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जायस्स धुवो मच्चू	८२-१५	जीवाजीवजहट्टिणं	२०७-२५	जे जइ मणिए अत्थे	२७३-१४
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जारिसयं विणलंको	३-२७	जीवादीए पयत्थे	२१८-२४	जेण य सिरौए दिण्णो	२१-६
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जाय ण दुहाइं पत्ता	११०-२०	जीवे मारोसि हुमं	३७-१	जेणं चिय कोमलकरयलेहिं	३०-१७
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जाय य णं देति हिययं	१३-२०	जीवो खणनंगिहो	२०३-२३	जेत्थियमेत्तं कम्मं	१४०-२४
जाय य णं देति हिययं	१५-२१	जुग्गेत्तदिण्णदिट्ठी	२२०-२	जेत्थियमेत्तो उवर्त्ते	१०४-२९
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जिणवयणवाहिरमणो	१३९-२५	जुवइयणमज्झराओ	२५३-१३	जे पेच्छसि घणिहो	२७६-७
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जिणवयणाओ उणं	२८३-३	जे उण करंति कम्मं	४०-२०	जे वि सल्लिगे सिद्धा	२७७-२९
जिणवयणे वट्ठंतो	२३०-८	जे उण जाणंति सुइं	१२०-९	जे वेलहलविलासिणि	१४१-१९
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जीए मह देवपार	२८१-२६	जे क्षिय जाणंति इमं	३८-२६	जे होति णिरुक्कंय	३५-३०

जो अरुओ गेहे बिय	२५४ ९	जो चद्रणेण वाह	८० ५	जो विसमन्नि वि कजे	६६ २१
जो इच्छइ भवविह	४ २	जो छिदिऊण पेह	२६१ २४	जोव्वणसिद्धा वाल	२७८ १
जो ईसरेण केण वि	२०६ २७	जो जत्थ होइ जत्	२०६ ५	जो सज्जणो वियहो	२८१ २५
जो उण कुडगदोवो	८९ ३०	जो जसु माणुसु वल्लहँ	४७ ६	जो सत्ते वियणत्ते	२३१ १७
जो उण मुरुयणसेरी	२३१ १९	जो जस्स कुणइ पाव	५८ २६	जो सव्वलक्खणधरो	१९६ ११
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जो उण चाई विणभोगओ	२३१ २९	जो ज जाणइ थाण	२५० २	जो सुसमपट्टमणरिंद	५० २
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जो उण ण चलइ ण वरइ	१४२ २६	जो जतदइकसरज्जु	२३१ १६	जो सो मूल छिंदइ	२४६ ३
जो उण पचमपुरिसो	२४६ ७	जो ज मग्गइ अज्ज	२०८ २९	जो सो सुव्वइ मोहो	७२ २९
जो एत्थ के वि रक्खो	२५९ ३०	जो जाणइ देसीओ	२८१ २३	जो हत्थि मणइ खर	२२० १७
जो एस तुज्ज दूरे	७२ २६	जो नीविण्ण णिक्ख	३० १६	जो हत्थ तस्स हिज्जइ	२३१ २४
जो एस तुज्ज वामे	४५ १२	जो णयविक्रमवद	६६ २२	जो हिंसओ जियाण	२१९ ११
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जो एस मज्ज वामे	४९ ३०	जोण्हाचदणपरि	२३८ १७	जो होइ दयापरमो	२३१ २६
जो एस मसाणवदो	२४९ ५	जोण्हाजलपविहरत्थए	९१ १२	जो होइ दुल्लह वल्लह	१६४ २६
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जो किंविपुण्यकल्लओ	१८५ २४	जो तुंग पट्ठिमाए	६४ २३	इत्थण कि पि हू हू	१६५ २४
जो किंणोहिं गीओ	२३९ ११	जो दीणो परिभूओ	२७१ २५	इत्थेण होइ मोक्खो सच्च	२०५ २५
जो कुणइ जोयजुत्ति	१९७ ३०	जो दुत्तमसलिलपवाह	२८२ १५	इत्थेण होइ मोक्खो सो	२०५ २३
जो कुणइ तव इहइ	२५४ ७	जो देइ धण दुइसय	१०३ २२	इत्थेइ णनुसत्त	२८० २
जो कुणइ तिण्णि पावे	२४६ १५	जो पटइ मावजुत्तो	२८१ २१	इत्थेइ महासत्तो	२७९ २६
जो कुणइ पचकब्जे	२४६ १३	जो पटइ सुणइ चित्तइ	२३१ १५	ठ	
जो कुणइ सुत्तउद्धी	१३० १	जो पसवइ इह नालो	१८८ ५	ठावेइ इदियाइ	९३ २
जो कुणइ साहसवल	२०४ ३१	जो पहरइ जीवाण	२२३ २८	ड	
जो कोइ कओ कोवो	२७१ १६	जो पुण एमो लोणो	२५६ २७	डज्जतवहलपरिमल	१३ ८
जो कोइ कओ माणो	२७१ १७	जो पुण्णपोरुसेहिं	२५९ २१	डहणकणचयण	३९ ३१
जो कोइ कओ लोहो	२७१ १९	जी मयगग्गदत्थल	११० १७	डडाहयकुवियसुयग	१४७ १८
जो कोइ मए विहिओ	२७१ २०	जो मह घणे ममत्तो	२७१ ७	डोविलयलउत्तनोक्ख	४० २५
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मयवंकत्तणरुहिण	२९-९	मा कुमर वंचसु इमं	१७३-१३	मारिज्जइ दुट्टमणे	२२३-२९
मयहथिदेहपविसण	२२८-२८	मा चित्तेसु विययं	२५८-५	मा रूसह पुरित्ताणं	६७-२८
मरायकलसजुयं	१५८-१९	मा जाणण जाणइ सज्जणे	६१-३१	मारइ छाइ इंसइ	१२५-६
मरायमणिणिम्मविया	१८२-२४	मा जाण णरब्भाइ	१४८-३	मारइ जो ण जीवे	२३१-९
मरायमणिमोत्तिय	१०६-४	मा जरुसु पुत्ति चिरं	१६४-२४	मारइ गिहयमणे	२३१-८
मराणंत्तिमि पवज्जइ	२२२-१६	माणगहागहगिहो	४९-२८	मारइज्जं वियरं	७९-८
मराणं पाणञ्जाओ	२७३-२८	माणम्मि होसु पणओ	२०२-१६	मारइ खाह वियह	२३१-१८
मराणइ अणंताइ	२७६ १६	माणं गिंशिमिज्जणं	९८-३०	मारइ पसं बोइह	३७-१५
मरिक्कण जाइ णरयं	२२२-१	माणं पि मा करेज्जसु	८१-८	मारइ लेह छिंदइ	३६-२३
मरिक्कण य परलोए	२२१-१४	माणंमाणो सुच्छंती गुरु	१९-२५	मा विलय किंचि सुंदरि	२६५-१६
मल्लखउरियंमंभा	१६९-२३	माणुसज्जोणीसु मए	८२-५	मासलपिहुलं रुइरं	१६३-३०
मलंपकूपइउतो	८९-२	माणुससखेतजाई	८८-१५	मा सुयणु किंचि रोवसु	१०७-२४
मलइरिसुत्तवाहो	१८७-१६	माणो वि चउवियणो	४४-२९	मा सुयणु पुण्यसु तुमं	१७३-१०
मल्लियज्जुहिय	१६६-१८	माणो संतावयरो	४९-२३	मा हससु परं दुहियं	४३-२९
मह वंउणपरितुट्ठे	९९-७	मा तेसु कुण णियाणं	२७५-१५	मा हीरइ रायरसा	१६०-२९
मह पत्तियासु एयं	६-१०	मा दोसे थिय मेणइह	३-१६	मा हो जरुह पुरिसा	२००-२०
मह पुण तेलोकेज्जइ	१३९-२६	मा पत्तियाह पुत्तय	२६६-९	मा हो जरुह पुरिसा	२१२-११
मह मंगलमरइता	२७२-१०	मा पुत्त मणसु एयं	२६३-२०	मा हो मज्जइ पुरिसा	२१२-१२
महिलाण एस घम्मो	२४०-१०	मा माउय मण एवं	२६४-३	मा होइ गव्वियमजा	२२३-३०
महिलाणो वि सुव्वइ	८१-२७	मा अंजसु अइणिदं	८०-१२	मा होइ णिरणुवंपा	४३-३१
महुपायमग्गिदाहो	२३१-३१	मा अंजेज पणीयं	२२१-२९	मा होइ रे तिसग्गो	२१२-६
महुपिग्गणेसु अत्थो	१३०-२१	मा मह उण्हं होहिइ	२७५-१९	मा होइ विसण व ते	१८१-२१
महुपरिओत्तिमिलंत	३१-१०	मा मह सुद्धा मवीहिइ	२७५-२०	मिच्छअविइक्कत्ताया	१४३-१
महुमिउमग्गसु	२५६-३	मा मह सीयं होहिइ	२७५-१८	मिच्छत्तकम्ममट्ठो	२२९-११
मंगलभणियण इमं	१६१-२१	मा मा काहिंति सुपुरिसि	१३७-१०	मिच्छमि दुक्कं ति	१३७-१४
मंदरगिरिवरगखं	१७-१७	मा मा कुणसु अरब्बं	७९-१२	मिच्छावियमज्जुमिओ	४५-१०
मंदारपरियायव	४३-१	मा मा जंपसु अलियं	३८-११	मिच्छोवेदगकरणं	२२२-२२
मंशामुरहिक्कमर	९३-२९	मा मा गारसु जीए	४३-२६	मिट्ठणु चरसुत्तेट्ठो	१९-१९
मंथं गारइत्ति जइया	३७-२	मा मा सुंचसु खणं	१७२-६	मित्तं ति णाम टोए	२६६-३२
मंथोवइया तिहुय	१३०-२	मा मिट्ठण रमणानं	८०-११	मित्तं ति ममउ मज्जां	२७१-२७
मा अण्णसु पीसत्तं	२४४-२२	मा मे ताहा होहिइ	२७५-२१	मिणोहं णय ण सुयं	६०-९
मा अण्णसु संघोरे	२५४-४	मा य निगीयसु धमयं	८०-१०	मिणो होइ अनित्ठे	२७१-२९
मा अलियं मण सव्वं	८०-८	मादा लब्बपपी	५६-१२	मिणियत्तणोहसुत्तपण	१७१-२०
माय हं ते त्रिभो	२६३-३१	मायामपरितुट्ठण	६२-३२	मुट्ठो पि पुणो वज्जइ	१७९-६

मुच्छामोहियजीया	१५७-८	रयणविभिन्मियणेत्र	९६-२३	ल	
मुद्धे भिन्नं से हिययं	१७३-४	रयणविभिन्मियणेत्रोहा	१७१-२९	लविस्वज्ज जेण सुहं	१२९-१४
मुनिणा पुणो वि भणियं	१९२-२२	रयणसुवण्णकंठसिदि	८४-१२	लक्खेह अगियन्मं	१९५-१७
मुत्तन्नल्लजल्लोहिय	३६-१७	रयणायरम्मि टीणा	१२१-२४	लज्जोणमंतवयणा	१८७-८
मुत्ताहलतारयरा अवरे	९५-१०	रवितुरयगमणधंताव	३१-२२	लद्धं जं लहियव्वं	२४९-१५
मुद्धे ण जीवसि क्षिय	१८१-१६	रसणिदियन्मि लद्धो	२५५-५	लद्धं मि धिरं होहिह	२८१-२२
मुद्धो ण मुणइ वंके छेओ	५-२२	रहसवलंतुल्लेखि	२५-२६	लद्धण पुणो एयं	१३९-२३
मुद्धो सि वच्छ बालो	२६४-५	रहसुदामविसंतुल	१८-२	लद्धो वि णाम चोरो	२४८-३१
मुसुंरति य अण्णे	३६-२८	रंये उवरांघम्मि य	२३-२९	ल्यतालसुद्धगेयं	९३-२५
मुद्धुद्धरविभिन्मउत्तिग्गण	६८-२४	राईए जं मुचं असणं	२७१-६	लत्तिउण्णयणिम्मल	२९-१३
मुद्धपोचिया य बीया	१४१-५	राईण रायधम्मो	२०५-११	लत्तिउव्वेहिरमत्ता	२०१-२८
मुद्धो महिलामावे	१८०-११	राई बहलं च तमं	७३-२१	लत्तियवयणात्तसारां	३४-२६
मेत्तीयमोयकाहणं	२१८-११	राईममणविउला	७६-१९	लहइ सुकुल्लम्मि जम्मं	२-२६
मेरु व्व णिय्ययं	२७०-१३	रागं गिदंसिक्कण य	२८१-९	लद्धयत्तणस मूलं	४९-२७
मेसविस्सदीहखंयो	१३०-८	रागेण तुमं जाओ	२८१-१२	लद्धुहत्तदापं धुत्तो	२३२-१
मोचूण खीरक्खे	१०४-२३	रागो एत्थ णिवद्धो	२८१-८	लंछणलंछियवच्छयल्लए	१२८-११
मोचूण चूयसिहरं	११३-१	रागेति विरुवं पि ह	२५१-३	लंबियक्खल्लंत्त	१७१-२१
मोचूण ताय अन्हे	२६६-३	राया होइ सतंतो	२३३-१४	लाभा कण्णावा वि य	१५०-२०
मोचूण पियंउल्लयं मभरा	३३-२७	रिउकुंजरण सीहो	२१७-१५	लायण्णमहागिरि	१६८-२८
मोचूण विंद्धदइयं	१२१-२३	रुदम्मि मवसुद्धे तुलगा	२-१२	लायण्णवयणासुहया	३-२६
मोचूण हरिहराई	३७-११	रुहिरोगलंतवेहा	१८६-८	लिंगम्मि इत्थिजोग्गे	१५७-२१
मोहस्स वि पडिवक्खं	८१-३०	रुण्ण जो अणंगो दापे	१५-१३	लुद्धो ति एस लोए	२२१-३३
मोहंघवाररविणो	३४-२२	रुण्णेण जो अणंगउ	२३५-१६	लेप्पमउउ व्व षडिओ	७२-२८
मोहंघेणं सुंदरि	२६५-२१	रुण्णेण णणइ कुलं	१०५-२२	लेहायरियसहाओ	२१-१५
मोहो कब्बविणासो	७२-१९	रुण्णेण पुणो पुरिसा	२२८-३३	लेए पूयादेवं	४२-२३
य		रे जीय जलजियत्ते	२७४-२६	लेणम्मि केइ पुरिसा	२५६-२५
यदि कश्चिदपिक्खि न जातु	१४५-७	रे जीव तुमं मणिमो	२७४-२३	लेणम्मि ह्वाति अण्णे	१६२-२३
यो धीमान् कुलनः क्षमी	१०३-१७	रे जीव तुमो विट्ठो	२७६-२९	लेणम्मि मूयचिचो	२२१-३२
र		रे णाय तुमं पि पुण्णे	१८१-७	लोमो वि उग्गियण्णो	८१-२०
रद्धण इत्थिवेसं	१५८-२७	रे रे खेळसि जइया	३७-७	लोमसहारे निग्गिमेदियस्स	२०४-२५
रक्खामि ति सयण्हं	१४०-२३	रेहइ इमस्स पियसहि	१८२-१०	लेयक्खउत्तिमंगो	१८४-२९
रच्छाचउक्कतिपचचोसु	५८-३२	रेहइ किंसुयाहणं	५१-३१	लेययुल्लं ताणं	२७७-२३
रच्छासुहगोउ	२४७-२२	रेहंति वणे कासा	१०३-१३	लेयम्मि अत्थि जीओ	९७-२७
रजसिपीओ भोगा	१४६-३०	रेहंति हंसंमल्लिसुत्ताहल	१०३-१२	लेयम्मि के वि सत्ता	९८-२६
रजंति अउव्वंते	२५१-५	रेहाठाणयमोवोहं	१८५-१२	लेयम्मि दोग्गि लोया	१६२-२१
रजं बधुत्तो पत्तं	१४१-३०	रेहिरवररंमोहा	८४-१३	लेयालेयणयासं दूरतर	३४-२३
रज्याभियेयमंगल	२००-७	रोमी सीचे सुवुद्धी	१९-२२	लेयालेयणयासिण	१६१-१८
रपंतलेहसंखलं	१५४-१२	रोहाणुबद्धचिचो	३७-१०	लोहपरायचमणो	६४-२०
रत्तं मिग्गिद्धमउउं	१२९-१५	रोमंक्कंपियं सिण्णं	१७२-१०	लोहमहागहगहिओ	२२०-२६
रमसु अहिच्छं पारवर	२५३-२७	रुत्सो पउमसवण्णो	१२९-३३	लोहो वेदं मेयं	६४-१५

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खेहो वि चउदियणो	४५-३	धरपोमरायगतं	९५-२१	विज्जाहरीओ तुम्मे	२३७-८
य		धरपोमरायणिम्मल	९२-२४	विज्जाहरो ज्व रेहइ	२५१-२७
वदपंरंमरवो	२८०-२३	धरपोमरायमरगम	४३-५	विन्नुविसत्ताइदो	८७-१४
वइरिगइंदपिहुलकुंमत्थल	८४-२२	धरपोमरायवयणा	१२७-५	विन्नुघणयणियअग्गी	१४३-१४
वन्नाणंति कयथा	८७-२१	धरमणिवरालवारण	९७-३	विज्जइ राहा वि फुळं	२७९-१९
वन्निस्सच्छेयमाणोई	२२१-४	धररयणणिम्मियं	२७५-१४	विणयइअंजलिउडो	४९-८
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वचसु सिद्धी रिद्धी	१८३-२९	धरवेजयंतिमाला	१९४-१०	विण्णप्पसि देव फुळं	२०८-२
वचसु सुंदरि वचसु	१७२-१६	धरवेजयंतिसोई	९७-४	विण्णाणग्राणपोरस	१४५-१
वचह दुवे पि वचह	२३६-१७	धरदासउडराहं	१९४-११	विण्णाणरूवपोरस	१०६-१९
वचंतीय य कोय वि	८३-२८	वलइ वल्लेण समं	१६३-२४	विण्णाणसत्तापो	२८०-२७
वचंतेण य णावर	२०८-५	वसहमऊरो सिंहो	१३०-३	विचीए संतुट्ठा	१९१-१०
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संजमदंसणजोयं	१९३-१६	सा चंदवायदीई	२१०-११	सिद्धाण णमोकारो	२७८-५
संजोयविणजोयं	४१-२	सा णरिय कळा तं णरिय	१६-२७	सिद्धाणायरियाणं	२७२-३३
संज्ञाए समासत्तं रत्तं	१५-२८	साणप्पोटणतोडण	४१-३०	सिद्धिपुरिसाहायाणं	४२-११

होइ क्षए सव्यकल	२६९ २	होउण अन्ह ण हुय	२१२-१३	होअ इमस्स पणइणी	१६३-३२
होइ ण होइ ष वज्ज	२६८ ३१	होउण इयिभावो	२२७ २९	होअ हरेण समाणो	२६ ९
होइ धुर ष गहेओ	१५३ १७	होऊण को वि माया	२२७ २८	होसु दद्वय्यचित्तो	२११-१८
होइ परिहाससीलो	२२०-२८	होउण विर षीओ	८१ १३	हो होति आ ओ ण-न-मा	२६८ २९
होइ विया पुण दासो	३० २४	होउण ललिय-कुडल	८१-१२	होतिजियणाहसगम	८३ १५
होइ सिरी रत्तच्छे	१३१ १३	होउण होइ कस्स वि	५० २४	होति इमे अ-इ-क-च	२६८ ०७
होइ सुरवे पम्मं	२३२ ३३	होअ अणगो जइ पहरइ	२६ १	होति सुयण चिय पर	६ १४

NOTES

Page 1—lines 2-18) To begin with Rābha, the first Tīrthakara is saluted Then is saluted Mahāvira with special reference to the attempts made by god Saṃgama to disturb his meditation For more details about Saṃgama, see the *Malavīya cāriya* of Guṇacandra (Surat 1929), Prastāva VII, pp 226 ff The *Jambucāriya* of Guṇapala (c 11th century of the Vikrama era) is influenced by the *Kūvalayamālā*, and it refers to the episode of Saṃgama in the opening Mangala (Bombay 1959) Lastly, Tīrtha or Dharmā is saluted

Page 2—lines 5) Compare *Uttarudhyāyana* III 7—कम्पान तु पहाणापु बाणपुञ्जी कयाड स । जीवा षोडशगुणवता आययति मनुस्सय ॥ 8) Thinking that it is a Gīti, I tried to adjust some vowel values As Prof H D VELANKAR points out to me, it is a Gītika with its 3rd and 7th *caṭurmātras* having in fact five *matras* So we may read समारण, पावणह जन्मय and गुणणह 20) The reference to Kāmasāstrakara has perhaps no specific work in view 22) अट्टु a kind of silver necklace 27) Note काउ जे 28) The verse has an Apabhraṃśa ring, its structure is that of a गीति 12+18/12+18 But with a little adjustment, अत्थो, अणत्थो विरसथो, सोणत्थो and पयत्थण it will be a गीतिका like that in line 8 above 29) Some deities (इद इ ?) and teachers (मणिल, कणाद) are mentioned here

Page 3—lines 8) The term भावनā is used in quite a wider sense than the one connoted by अनुप्रेषā Obviously, the study of a work like this comes under भावनā 16) This verse is included in the *वज्रालम्ब*, 748, with the various readings दोस चिय पससह (which agrees with that of p) and उवही 18) Here are referred to पालित्तय - पादलिप्त सालाहण शातवाहन, popularly known as हाल, and छप्पणय, the exact Sanskrit equivalent of which is far from definite 19 20) These two lines supply some details about पादलिप्त whom उद्घोतन appears to put as a contemporary of Hala Some words in the first line are to be construed both with पालित्तण and हारेण He is the author of the तरगवई, which is compared with गगा, and some words with double meaning are to be suitably construed with both] The original तरगवई is lost, but we possess a Prakrit digest तरगगोला or सखित्त-तरगवई-वहा by a pupil (Jasa by name) of Nemicandra (श्रीनमिदिज्ञानग्रन्थमाला ९), Surat 1944 पादलिप्त and his तरगवई have enjoyed great reputation, and are referred to by various authors It is already referred to in the अनुपोषधार for mentioning its author तरगवईवकारे (Sutra 130) Jinabhadra in his विशयावख्यभाष्य mentions तरगवई thus जह वा निरिद्विस्ता नाखवदता-तरगवइयाइ । तह विद्विसगवलेओ मणुपुणववाले ति ॥ १५०८ ॥ The तरगवई is likewise referred to in the निशोयचूची of जिनदास (c 598 Śaka 676 A D) In his ददवकीलकण्ठी, he refers to तरगवई thus तत्प ञ्जइणु जहा भारहरामायणादिषु वदिसु जतानिखिदादिषु सागदेषु तरगवइयादिषु धग्गत्थकामसहित्तावा नहाओ महिज्जति ॥ धनपाल (c 10th century A D) speaks about तरगवती thus in his तिलकमञ्जरी (Bombay 1903)—प्रसन्नगम्भीरपया रथाङ्ग-मिमुनाश्रया । पुण्या पुनाति गङ्गेव वा तरङ्गवती कथा ॥, some of the phrases remind us of the description by उद्घोतन लक्ष्मणगणि (c 1142 A D) in his सुभसवाहचरिय says —का न ञ्णो ह्तिविज्जइ तरगवईवइमर सुणऊण । इयरे पवर्धामं वि पाविगा जीए महरत्त ॥ Further Candraprābha in his *Vasupujacarta* says thus मण व्य तरगवई तहि कहा तिम्मिया पवित्तपया । ते तिद्वसवियए पालित्तयमूरियो वदे ॥ ९ ॥ Then the प्रभावचरित of प्रभावचन्द्र quotes an old gāthā सीसि कह वि न कुट्टु जमस पालित्तय हरतस । जस मूहनिज्ज-राओ तरगलोला नई व्हा ॥ For the traditional biography of पादलिप्त, the प्रभावचरित्र of प्रभावचन्द्र and प्रवचनोप of राजशरर may be consulted See also WINTERMITZ HIL, II, p 522 21) Butler बोविल्ले, full of dance, for चोविल्ले Or are we to read वील्लिके? Note the reference to हलिय Bana also confirms that Hala's selection was based on the poetry of village folk A poet Hālīka is quoted in Hālā's Kośa (No 116) 22) This line has to go with the previous one because of the pronoun जस The sequence (पादलिप्त, हाल and छप्पणय) may suggest that this might be a reference to the कोष of छप्पणय, but further छप्पणय is specifically mentioned below in line 25 23) Here are referred to Guādhya and his *Vaddakaha* (= *Bṛhatkathā*) For details about them see M Wintermitz HIL III, 1922 (German), pp 312 20, A B KEITH *A Hut of Sanskrit Lit* 1928, pp 266 81, and A N UPADHYE, *Paisācī Language and Literature*, A B O R I Vol XXI, parts I-II, Poona 1940 According to Ājuda (Āśada), the commentator on the सरस्वतीनष्टमरण of भोज, the Paisācī quotation given by ह्यचन्द्र in his Prakrit grammar (iv 3.6), पनय etc, is the अश्विनमन्वार of the वृहस्पया This information is interesting though it cannot be verified in the absence of the original *Bṛhatkathā* in Paisācī (भारतीयविद्या III 1, pp 228-30, Bombay

1945) 24) Here भारत and रामायण of व्यास and वाल्मीक are remembered, see M WINTERNITZ HIL, I 25) The term छप्पण्य occurs thrice in this work, here, in line 18 above and at p 177, line 2 On this topic see my detailed paper 'Chhappannaya-guhāo' in the Journal of the Oriental Institute, Baroda, Vol XI, No 4, pp 385-402 26) Here Bīna and his Kudambarī are mentioned 27) Here is a reference to Vimala, the author of पद्मचरित (Bhavanagar 1914, Varanasi 1962) which is विमलाव, and his प्राकृत language is called *sa rasa* like nectar The metrical forms from it are analysed by Dr C SHARMA in his paper on the metres of the Rāmākāvya published in the University of Rajasthan Studies (Sanskrit and Hindi), July 1967 28) Here is a reference to the royal saint Devagupta, from the family of Guptas, possibly he is the same as the one mentioned at p 282, line 8, and styled Mahākavi, possibly the author of 'Supunsacariya', not discovered so far 29) In this verse J reads हरिवरि and P reads हरिवस Earlier scholars had no reading हरिवरि before them, so this was taken to be a reference to the हरिवस of विमल I would not call this impossible, because either way the verse presents some difficulties of interpretation But J, the older Ms, clearly gives the reading हरिवरि which cannot be ignored The repetition of the term हरिवस presents great difficulty, and the translation of this verse given by the late lamented Pt PREMI (जनसाहित्य और इतिहास, 2nd ed, Bombay 1956, pp 113-14) and followed by some others (Pt A M BHOJAN, चतमहापुरिसचरि Ahmedabad 1961, प्रस्तावना, p 46) is sufficiently elusive, if not defective I had discussed this verse with Pt PREMI, and in the light of an authentic reading of a genuinely old Ms, he was in a mood to reconsider his earlier interpretation I would present the rendering of the constituted text thus 'I greet respectfully Harivarsa, though indeed (well-) respected (बन्धमपि लल), who is loved by thousands of wise men, who is the first author of the हरिवसोत्पत्ति and who is in fact of spotless expression' Some of my friends who have discussed this verse lately with me have to suggest some improvement in readings also They say that विह्व-पुव great, or reading पवु (-प्रवु) for विह्व might be an adjective of हरिवस The second alternative involves the change of the available reading In the Gujarati Translation of श्री हेमसागर-सुरि वदिव - बन्धक is taken as the name of an author 30) Here is a reference to a धर्मकथा, सुलोचना by name The verse itself does not mention the name of the author, but has a pronoun जण which, usually should go with the author mentioned in the earlier verse In that case हरिवस will have to be taken as the author of सुलोचना (-कथा), which so far, has not come to light Jinasena completed his *Harnama* in 783 A D and he says therein thus महासेनस्य मधुरा पीलालङ्कार-धारिणी । कथा न वणिता केन वनिता सुलोचना ॥ 1 33 Further Dhavala, in his हरिवस (*circa* 11th century A D) composed in the अपभ्रंश dialect specifically refers to the सुलोचयु of महासेन thus मुनि महसेनु सुलोचयु जण पद्मचरित मुनिरविनेषण । जिणसेण हरिवसु पवितु जडिलमुणिणा वरपचरित ॥ (HIMALAL *Catalogue* of Sk and Pk Mss in CP and Berar, p 764) Whether both उद्योतन and धवल are referring to the same work is not beyond doubt We should wait for more facts in this context 31) Here are referred to प्रभञ्जन a royal saint, and his यशोधर-चरित Among the यशोधर चरित texts, so far listed, this seems to be the earliest (P L VAIDYA जसहरचरित, Karanja 1931, Intro pp 24 f) As noted by Dr VAIDYA वामबन्धेन (earlier than 1308 A D), the author of the यशोधर चरित in Sanskrit, also refers to प्रभञ्जन

✓ Page 4—lines 1) Here are referred to the वराहचरित (which styles itself as धर्मकथा) and पचचरित of जडिय (-जडिल), i.e., जडिल and रविण respectively For details about them, see the वराहचरित Bombay 1938 and पचचरित (c 776 A D), 1-3, Bombay 1928, both published in the मा दि जेन ग्रन्थमाला Nos 40 and 29 31 A Hindi translation of the former has appeared from Varanasi, and a new ed of the latter, 1 2, along with Hindi translation is published lately by the भारतीय ज्ञानपीठ, Varanasi 1958 59 2) भारतमिया कथा (-समरमिताका कथा) is only a synonym of समराहचरनहा On this equation see my paper in the Proc and Trans of the A-I-O-C, XII, pp 381 2, Nagpur 1946 and with revision, *Bharatiya Vidya*, VII, pp 23-4, Bombay 1947 Its author is Haribhadra whose favourite बद्ध is the term विरह duly mentioned here by श्लेष उदयानिन calls him a गुरु from whom he had studied a number of शास्त्र Render सपय or स्वमत शत (or स्वयं)-शास्त्रगुरो 3) Is it that the author has in mind some poets who have for their बद्ध terms like अभिमान पराक्रम and साहम? 5) Of the five कथास enumerated the first two appear to be types of कथा, and the next two, perhaps the last also, possibly refer to the mode of narration or narrating The सकीर्णकथा is a mixed type which inherits the characteristics of all these, it is

this type that is adopted for the कुवलयमाला by the author (see lines 13 4) Gunapāla follows this in his ब्रह्मचरिय, p 2 For more details about the classification of कथास in early Prakrit writers, see my notes on the *Lilāvati*, pp 327 28 (Bombay 1949) Hemacandra notes a pretty large number of types of कथास—उपाख्यान, आख्यात, निदर्शन, प्रवह्निका मन्थलिका (of two types), मणिमुल्या, परिकथा, खण्डकथा, सकलकथा, उपकथा and वृहत्कथा He defines खण्डकथा and सकलकथा (which he has common with our author) thus—मध्याहुपाख्यतो वा ग्रन्थान्तरप्रसिद्धिमिति वृत्त यस्या वष्यते सा 'ब्रह्मचरी' आदिवत् खण्डकथा ॥ समरतफलान्तेतिवृत्तवर्णना 'समरादित्य' आदिवत् सकलकथा काव्यानुशासन Bombay 1938, pp 463 5 Haribhadra, however, describes his समरादित्यकथा as घर्मेकथा उल्लाव primarily means 'sweet' and 'coaxing' conversation, परिहास-कथा, an amusing story, the last type is चर-कथा 7) Here onwards, in the next six lines or so, the author is explaining the stylistic, poetical, metrical and linguistic components that go to constitute his present composition, the कुवलयमाला, which is a सकोशकथा रूपक may refer to the अलंकार of that name, i.e., metaphor, or may indicate the dramatic form of the narration The marginal correction उल्लाव for उल्लाल (which again occurs in line 10 below) is justified 'उल्लालक is a very important metre It seems to be very commonly employed by the bards and the name उल्लालक was given to it by them (cf हेमचन्द्र p 43, line 19) [छन्दोनुशासन VII 3 1] Two main varieties of this metre are again given by हेमचन्द्र and the author of कविद्वयण They are कुडकुम and कर्पूर The former contains 27 and the latter 28 Mātrās in each of the two lines In both, the Yati appears after the 15th Mātra, so that the line is practically divided into two parts, one consisting of 15 Mātrās occurring before the Yati or the caesura and the other containing 12 or 13 Mātrās according as it is कुडकुम or कर्पूर Both छन्द कोश [of रत्नसोखर] and माह्वर वैज्ञान्य treat this as a well-known metre' (H D VELANKAR Apabhramśa Metres, Journal of the University of Bombay, II, III, pp 36, Nov 1933) कुलक is a group of five or more verses upto fourteen which grammatically constitute a unit (काव्यानुशासन, VIII 12) 8) गाथा 30 (12-18) and 27 (12+15) Mātrās in each line, द्विपदी (in four lines, 28 Mātrās, 6, 4×5 and Guru, in each, the first and the last of the 5 Caturmātrās must either be a जगण or contain all short letters, and गीति (30 Mātrās = 4×7, 2, Yati after 12, in each of the two lines) दुवलय, चकलय and तिलय refer to groups of two, four and three verses, sometime of a special pattern 9) दण्डक has four lines, each having 32 Mātrās (4×8) There are no special restrictions, but in practice the even Caturmātrās show generally the जगण (छन्द कोश of रत्नसोखर, 30) According to the वृत्तजातिसमुच्चय, IV 46, दण्डक has four पादs, each containing six short letters at the beginning followed by the same number of जगणs नाराचक has four lines, each having 12 Mātrās (ज, र, and short and long see वृत्तजातिसमुच्चय, IV 58, cd II D VELANKAR) तोटक has four lines each having four सगणs वृत्त is to be distinguished from जाति The former is governed by the number of syllables, their quantity and their fixed order of their position in a line, the latter, however, is regulated by the number of syllabic instants or मात्राs According to the वृत्तजातिसमुच्चय, IV 22, तरङ्गक has four lines, each having 20 Mātrās, 4 सगणs and two long Mātrās According to हेमचन्द्र (छन्दोनु IV 74), each line has 21 Mātrās (6, 1, 2, 1, 4, 2, Guru, 3) Metres like नर्कटक etc are called तरङ्गक with a little variation 10) मालावचन may refer to a metre or अलंकार of the name माला or मालादीपक, or it might indicate the शब्दालंकार called सद्दृष्टयमक (काव्यादर्श III 52) or what JACOBI has called शृङ्खलायमक 11) The entire work is composed in Prakṛta bhāṣā The Varnaka or the prototypical descriptions as current in महाराष्ट्रदेश (महाराष्ट्रदेशी (य) वर्णन निबन्दा) are employed In the Ardhmagadhi canon, it is seen that the descriptions of the Town, of the King, of the Queen etc are of a fixed pattern, and when they are not fully given, we get the phrase जहा वर्णनी The texts like the यमुदेवाह्वी clearly show that the descriptions are in a heavy style and stand in a way detached from the text That can be experienced even in this work The author describes certain situations because he is out to present a description It is not unlikely that the poets were required to master such pattern-descriptions which varied possibly from place to place Uddyotana is employing pattern-descriptions which were in vogue in महाराष्ट्रदेश Lately some collections of such settled descriptions have been published It is true that they belong to the post-Apabhramśa period of Indian literature, but they presume earlier traditional patterns on the same line The वर्णनसमुच्चय edited by Dr B J SANDESARA (मानीन गुर्जर राममाला, Y, Baroda 1956) contains pattern description of the town (p 2), elephant (24), serpent (26), ocean (27) etc which are in fluent Sanskrit That only shows that these descriptions were common in Sanskrit, Prakṛit and Apabhramśa In this connection,

Varnaratnakara ed by Dr S K CHATTERJI (Asiatic Society, Calcutta 1940) may also be seen. A learned poem like the रावणवह्नी was already written by that time, under the Vakatakas even some kings contributed to Prakrit poetry, and it is under these auspices that the वैदर्भी style was thriving. So it should be presumed that महाकाव्य had its patterns of description which उद्घोषण is adopting here. Dr A MASTER has taken this phrase to refer to the script 'The script of the original Ms. is named Maratthaya devanāgarī, in all probability that to which the name Nagari was afterwards given'. As it is seen, there is no reference to script here, nor would the context justify his interpretation. In the classification of कथा given above, the author would put his work, namely, the कुञ्जलमाला under सव्यवस्था, but because some other elements, as noted below, are introduced in it, it has become a सजागकथा. In this सकलकथा are introduced तापन विन and साधवाह. 12) Though the work is composed in Prakrit just out of curiosity there are introduced Sanskrit passages by way of quotations or in the mouth of other characters (परवचनवदन), some times वचनप्रदा is used, and in some places पंजाबी भाषा is presented. My friend Dr H L JAIN sees here a veiled reference to the लौकवर्दी of कोऊहल in which तापसजन and साधवाह are introduced and which is composed in मन्दुदरसिमास्य. It is an ingenious suggestion. My only difficulty is that there is no context for the author to refer to any work or author which he has done and I believe, finished in the earlier section. 13) This classification is more or less in the manner of Haribhadra in his समराहन्ववह्नी which defines them in details. In this classification, कुञ्जलमाला is a घमकथा, but it has become सजीव in view of the details about काम and अय introduced here. 17) A सन्वन् officers even life when asked for then why not give at least the 'ear' a nice appeal indeed! 21) वासविणी etc are the tactical stages of imparting the घमकथा rather than the types of it. In वासविणी कथा the mind of the hearer is to be first captivated by narrating something pleasant or catching, in the second विनासिणी कथा the mind of the reader which has already come under the teacher's grip is now to be distracted or dislodged from its attachment or addiction, in the third, सवेगजननी कथा the mind of the hearer is made receptive for religious ideas, and in the last निवगजननी the mind develops positive detachment or renunciation. 23) According to the tradition recorded in the कल्पसूत्र मुच्यमान was the disciple of महावीर and all the विप्रत्यय यमण्य of the present time are his spiritual descendants other Gayadhara's being without any descendants. Many of the canonical passages show that मुच्यमान is addressing them to जन्तु. The present context puts that verse (line 24) in the mouth of मुच्यमान but I have not been able to spot it in any canonical text and Pt MALAVANIA also writes to me to the same effect. It is not unlikely therefore that उद्घोषण himself has composed this verse keeping in mind the contents of the स्थानाङ्ग in which we have a similar context. A detailed discussion of this topic is also found in the दशवैकालिकविशुद्धि (Chapter III) 199 ff. The phrase अवसर्गवि अवसर्गता occurs in the विशुद्धि गाथा No 211. 25) Here possibly the author has in view the biography of Kapila (see JACOB SBE 45, pp 31-32, foot note) who is said to have addressed the Light Lecture of the *Uttaravijayana*. He 'sang the first stanza after each following verse (as *dhruva*) till at last all the robbers were converted'. After Kapila attained omniscience, the event is explained thus by Nuchandra in his commentary on the उत्तराव्ययन (श्री आत्मवचन पञ्चाङ्ग १२ Bombay 1937 p 125) इति यं योगिगुरुः परमरस अतर अतुल्य वायवाए अर्धोए अन्वहमाभोरवा इव्वडवाता नाम पचवाधया अन्वर्त। नाण्य जाणिय—जहा तं सवुंनियससि। ततो पठुति मरता य त पद्यं। ताहिण्य य णिठु। को वि एइ ति। आसमीह्ना नाजा जहा—समणो ति अम्हे परिनिबिड भावणउइ। रोपण णिठुओ एणावदमवाव नाजा। तप भाणिय—नात्तो एएण ति। ताहि भद्रइ—अन्वमु समण ति। सो भणइ—वायवजा नाथ। ताह ताण पच वि चारणवाणि तां कुट्टमि। सो वि याइ धुवा—'अधुं' इवादि। एव तव्यथ सिन्धोवरो धुवण याइ अणुं इवादि। तय वड पदमणिण्य सवुंजा वेद थोए एव वाव पच वि सया सवुंजा पचवइ ति। इयमिहित मरदाय। Of course possibly with this incident in view उद्घोषण has composed a fine context to illustrate the sixfold aspect of the घमकथा. 26) The author calls this verse both घमकथी and ध्रुव. The second part has 28 Matras (13/14), but the counting of the first part may vary from 28 to 32. Identification with any recited type presents some difficulty. The expression मन्दुग्ग वि न कुञ्जल occurs in the सूचक 12.11.

Page 5—lines 11) The author is adopting these four aspects of the घमकथा here, and if some amorous contexts are introduced it is only the वासविणी aspect, conducive to the adoption of religious life. 14) दक्षिणार्ध—दक्षिणार्धेण the author himself. 21) The author wants to adopt

a mixed style comprising both *श्लोक* and *श्रुतुक* which alone would meet the need of the situation 24) The beginning of the *व्यावस्तु*, which the author wants to make in a grandiose style जल्लि चउतामरज्जुमैट्टा etc, reminds one, if it is not an imitation or a parody of Bina who begins the tale proper thus 'अस्ति पूर्वापरजलनिधिवेणवदनलना मध्यदेशालवारभूता मेघलेव भुवो etc (p 19, ed PETERSON, Bombay 1900), compare also लीलावर्द, 43, चउजलद्विवलयरसगाणिवद्ध 27) A discourse on सज्जन and दुर्जन was conventional at the beginning of a *व्या*, see the लीलावर्द 12 f Here the description of the दुर्जन is in Apabhramśa, now and then contaminated with normal Prakrit forms which could even be optional in अपभ्रंश The दुर्जन is being compared with a dog, crow, ass, black serpent, poison, thrashing ground and dirt Gunāpāl seems to follow this context in his *Jambucarya*, pp 1-2, His verse No 9, on p 1 is closely drafted after line 12 here

Page 6—lines 6) The figure of speech is व्यतिरेक here 11) The metre is उल्लाल with 27 मात्रास in each foot, with pause after the 15th Hemacandra's illustration of कुडकुम (VII 3) shows the last syllable as short It is in Apabhramśa 15) Here onwards we have a description of सज्जन again with plenty of अपभ्रंश forms 17) The second line is in Apabhramśa It is perhaps defective, because, like the first, it does not conform to the Gāthā pattern A सज्जन is compared with पूर्वजिमाचन्द्र, मृगाल, विमल, मुक्ताहार, समुद्र Portions here and there have a metrical ring, for instance, उक्कलियासयपजरो

Page 7—lines 6) सिधुप—मिधुअ or निधुएँ or a contamination of the both, with यथुति 7) In this descriptive passage we have श्रुतलयमक 21) विचिना is a secondary name of अयोध्या, see below pp 8 27, 156 26, 177 7, 180 18 etc 22) सा पुण कदसिय is a conversational and colloquial opening, and hence in अपभ्रंश Some other forms also show vowel variation 20) Here is a description of the roads in the market-yard All the adjectives of the streets have a *śleṣa* and have to be construed with the objects of comparison as well

Page 8—lines 4) The use of turmeric by ladies from महाराष्ट्र is well known, see लीलावर्द 61 and notes on it Vākpāti also refers to the profuse use of turmeric by Ocean ladies—भवकेयइषा-सिधेससज्जमा दखिणाओं गारीओ । इह ता अणायकजलहूलिदुरामा विरामति ॥ गउइवहो ३७९ 8) We have plenty of श्लेषालङ्कार here 17) In § 17 there are some Apabhramśa forms and plenty of illustrations of the figure of speech known as परिसरया, often arising out of *śleṣa* 22 23) The metre is मुञ्जमल्लि 29) The metre is हरिचोबुल having 30 मात्रास in a line (4×7, 2) in that case read मुत्तहओ at the end of the first line That disturbs the मजक a bit The second line has no pause after 12 मात्रास, otherwise it would be a गौति

Page 9—lines 3) We have the figure of speech, परिसरया here 12) Is the metre उपगीति (27)? The first line does not show pause after 12 मात्रास 18) The उपस्थान मण्डप is an Audience Hall It is both आभ्यन्तर, as noted here, and बाह्य, as noted at p 11 15 To the Inner Audience Hall some friends, ministers, queens etc have an access, while the latter accommodated kings and others, and is the veritable Durbar of the king (§ 40) 21) The context reminds one of the कादम्बरी in which the प्रतिहारी is ushering in that चाणालकन्वका Some expressions here are closely common of कादम्बरी—'देवदर्शनमुल्लमनुभविषुमिति । प्तद्राकण्यं देव प्रमाणम् । राजामालेनय मुमानि को दोष प्रवेशतामित्यादिदेव । (PETERSON'S ed p 8)

Page 10—lines 7) Here the passage contains some metrical units

विचडेत् - छतय ।

विचडत् - छिदय ॥ [बाह, 10 (5, 5),

गडत्-मुजर । रुडत्-जोहय ॥ [अभेष्टिक, 9 (4, 5),

खलत्-आमय । पूरत्-बोतय ॥ [Ibidem],

सरत्-सरवर । दलत्-रहवर ॥ [Ibidem]

17) It is a gāthā (30+27), better read होति अ वम्म The second part of the first line as read by P is metrical and more regular, 25) This is a nice analysis of the reasons why ladies in a joint family get angry मोनरखलन means 'calling one by a wrong or bad name' which amounts to offending his or her family The following sentence जेण इमीए येय मोतेण सयल्लमतेउरिया-अणमह सद्दिगि ति, however, needs further elucidation

Page 11—lines 30) The expression महाराष्ट्रो अण्णाकहिय देवीभूय ति is rendered by the Sanskrit Digest in this manner महामहीपतेस्त्रेणनिगाविश्य देवी भूता । (p *5 16) The idea that she entered 'fire'

in the presence of the late king is not clear unless the author has to say that she observed 'Sati' I would render the Prakrit passage independently this way 'She became a goddess (in the next world) after taking leave (अणा+आरहिय=आज्ञ माहृह) of the great king (i.e., his father)', or is there a reference to अनुमरण (अनु+आरहृह=अन्वारहृह=अणावहृह)?

Page 12—lines 8) Compare this context with समराइच्चवहा p 66 12 ff, 12) मन्वनीष्मालित्ये पिन्वील । Hema iv 69 18) तइय=तइए Instr Sing, agreeing with गाहेन 21) The metrical form presents some difficulty Is it a गीति? Or perhaps prose 23) Are we to omit कि?

Page 13—lines 5) For some observations on these cults, see K K HANDIQUI *Yasastilaka and Indian Culture* (Sholapur 1949) pp 358 f, 391 f 14) Note the form पइज्जा (P however पइण्ण) for प्रतिज्ञा, cf पैज्ज in Marāṭhi 20) Identical with 15 21) The author refers to लोचदास्त्र, scriptures current among people The Prakrit sentence reminds one of the famous verse—अनुमस्य गतिनिर्दिष्ट स्वर्गो नैव च नैव च । तस्मान्पुत्रमुखं दृष्ट्वा पद्माङ्कवति गिर्युक् ॥ which, with a slight change in the last pada, is quoted in the Sanskrit Digest (*68) 22) Some expressions have a metrical ring

Page 14—lines 5) Here the author is referring to popular deities and orders of ascetics which were significant in his days Compare अनुयोगदार, सू० 20 7) बायल (=बाक+ल), a crow, is considered to be a Deśī word, cf कावळा in Marāṭhi 12) The following group of verses is called कुलक They are all of the गायी type excepting the one (in line 15) which is a गीति 20) Difference of opinion is possible on the identification of this metrical form Each line has 32 मात्रा, with units of 4 मात्रा In view of the internal श्रृयल्लवमव I would take these lines as of समचतुष्पदी वृत्, each line having 16 मात्रा (6 4, 4, 2) and identify them as two सङ्कलक It is also known as वदनक

Page 15—lines 11) The goddess is राजश्री or राजलक्ष्मी, naturally, she is the spouse of great kings of yore and some of their names are mentioned माधव=कृष्ण, महाई=माघात् and दिलीप=दिलीप 21) Identical with 13 20 जावय and हावय could be even read जाव य and ताव य 25) Better read एव च विविह-सञ्ज etc., for a similar expression, see below 20 30-21 1 26) Infinitive with जे or जे is taken by some for पादपूरण Here we have a beautiful description of the sun set Pt D MALAVANIA has put together the descriptions of sun set from the कुवलयमाला, pp 15, 73, 75, 82 along with Gujarati translation and appreciative remarks (स्वाध्याय 1, Baroda 1963)

Page 16—lines 3) अनुप्रास is seen here and there 10) Note the repetition of similar syllables which gives a pleasant ring to the prose 17) This paragraph gives a detailed description of the दाहिरोदवत्याण the Durbar, of the king It is attended by dignitaries, experts etc from the various sections of the society The king is seeking advice from this body, an assembly of the chosen people 19) The term दुग्गइय is a bit elusive, can it be दुग्गहृद? 20) The term महाबाहाण has a good sense here The comparison is with well known standard figures like व्यास, धम्मिल्ल and शुक The poet व्यास is already referred to above (3 24), धन्वन्तरि the ideal physician of yore The king's council has eight members—मन्त्रिव महानरेन्द्र, महावीर महावंश, महाबाहाण, महाकवि महाविवापति and महापुरोहित 22) Note Apabhramā is being mentioned along with Sanskrit and Prakrit 23) भारहू or भरहू refers to the नाय्यशास्त्र विज्ञाहिल्ल from विशाल, which is another name of कात्तिवैय, who is looked upon as a war god विज्ञाहिल्ल-मय may refer to some aspect of warfare Specific branches are mentioned subsequently विज्ञाहिल्ल is also known as an author

Page 17—lines 18) कथिस < उज्जीय 20) दल्लवण or फल्लवण presents some difficulty it refers to some ceremony something like a 'collective prayer' 27) परिहरहृत् Are these some containers?

Page 18—lines 2) The metrical form is that we have two सकुलक here, see the note on 14 26 8) त्रिववदिक्ता is her name 11) The four lines constitute a Dandaka वृत् Each line begins with six लक्ष्य and there are 19 रण्य in the 1st and 3rd lines and 20 रण्य in the second and fourth lines Different names are given according to the number of रण्य (8 अर्थ 9 अर्थ 11 जोम्ब, 13 बद्धलि, 14 गह, 16 or 17 भुजक) No name is recorded for 19 and 20 रण्य as we have them here These may be included under प्रविन् (6 ल + any number of रण्य) 13) The rhyme indicates that it is a समचतुष्पदी each foot having 16 मात्रा It is वदनक or सङ्कलक (6 4, 4, 2) The 9th मात्रा happens to be short as in मात्रासमक 22) Better हैसा त्व ह्यनीयो 26) The string of verbal forms perhaps presumes a ready made list of roots

Page 19—lines 1) सिदायं appears to be his name 1) महासवच्छर=महासंवच्छरिय, an astrologer, a चौदसि in para 40 above These astrological details are quite interesting 5) J has उड्

but P उऊ, but both have ममरो at 11 below 10) रासी is f, but कण्णो and तुल्लो are Mas 12) As to the source for the रासिकल, Uddyotana mentions बगलजायग 1 e, a treatise on जासक composed by a saint बगल by name Dr Nemichandra, Arrah, drew my attention to the मानसागरी and also spared his personal copy (Banaras 1944) for my use for some time Even on casual comparison one detects close resemblance in details and expression The मानसागरी gives मेप-रासि-कल in this manner (p 76) लोळनेर सदारोती धर्मार्थकृतनिद्वय ॥ पृथक्क कृतत्त (ज्ञ ?) रच विष्णो राजपुत्रित ॥ कापिनीहृदयानन्दो दाता मीतो जलादपि । चण्डकरी मुदुद्वान्ते मेपरासी भवेत्तर ॥ The date of this मानसागरी is not known It is not unlikely that it is a late compilation for practical purposes inheriting its basic material from Vaisnava, Jaina and Muslim sources The Hindi translation casually notes that this work was written during the Mughal period, and hence salutations are offered to Rahamāna along with Jaina and Hindu divinities 13) The longer verses giving रासिकल are in the सारग metre (म, र, न, न, य, य य), and they are intervened by a गाय

Page 20—lines 2) Here is a reference to an author Vamgala, who is also called Rai (line 24 below) and possibly to his work Vamgalaśāyaga, वन्दुलजातक, see my paper 'Vamakāśācārya' a forgotten Authority on Astrology' in the Professor P K Gode Commemoration volume, pp 203-8, Poona 1960 27) After bath, but before meals, the king is spending some time in the बापानक-भूमि, Drinking Hall, where he takes varieties of मद्य, जासक and गुरा

Page 21—lines 2) Better सपण्णो for सुपुण्णो The usual canonical phrase is मपत्ते बारसाहे दिवसे व्यास महर्षि is taken obviously as a symbol of ideal qualities of a ब्राह्मण 7) पचघाई-गरिकिसत्तो is a standard phrase of the Ardhamāgadhī canon, as in the passage तद् एण से ददपट्णो दारु पचघाअपरिकिसत्ते, पण्ण—वीरघाई, मज्जणघाई, मज्जणघाई, अकवाई, वीलवणघाई etc (ओववादय, Sūtra 105) 9) Compare the canonical expression हत्थाओ हृथ सारिज्जमाणे (ओववादय, सूत्र १०५) 12) Cf the canonical expression त ददपट्ण दारु अम्मपियरो साहेरेणुवासजायग जाजिता सोमणसि तिहिकरणदिवसणसत्तमुदुत्तिसि कलापरिसस उपपेहिसि । (ओववादय सू १०६) 15) The prince studies for twelve years under his Teacher without even meeting his parents during that period (अदीसमाणो मुदयणेण) Uddyotana has, for the prince, 8+12 years' but Bāna 6+10 years' education 24) The reference is to ऋषम and his sons भरत and others

Page 22—lines 1) This list of 72 कलास enumerated here (lines 1-10) differs in details from the one given in the ओववाद्यमुत्त १०७, for similar lists see जैनचित्ररत्नदम (Ahmedabad 1935), pp 13-4 These lists deserve to be compared in details, and their variations should be noted with reference to the place and date of the source See also in this connection pp 284 f from भारतीय सङ्ग्रहिते जैनधर्म का योगदान by Dr H L Jain, Bhopal 1962 13) The second half of the first line is metrically defective? 28) बाण=वामन

Page 23—lines 2) सिक्का is not noted in PSM, it reminds one of सलाका and सिक्का, the latter, a sharpening stone 9) The king is addressing the stable keeper, so there seems to be some propriety, if not significance, in using the Gen sing termination—हो in मद्दिदुमारहो etc (Hema IV 338) 12) In the second part of the 2nd line, are we to read सुरासमु देह ? and then it is a शीत 13) The description of the horse has some Apabhramśa form, especially the Nom sing in—उ Two वर्णक passages in prose seem to be put together This has close resemblance with some portions of the tale of सनकुमार who is also carried away by a horse This resemblance is also seen in the names of his friend महर्षिन्हि and of his horse लक्ष्मिन्होळ 14) अदगिरह Extremely frank or innocent, or are we to read अदगिरीह ? 22) Some treatise on horses, अजसरास, is being drawn upon The list of the breeds shows that some names are regional and some indicate specific traits These eighteen fall into three broad types घोलाह etc On other names of breeds see वर्णनसमुच्चय ed B J SANDESARA, part I, pp 92, 113, 161 (Baroda 1956) The *Asiāśāstram* (Tanjore Saraswathi Mahal series, No 56, Tanjore 1952) mentions 34 *kulas* of horses, pp 66-7, which has some names like शीपव common with our list See also some of the papers of P K Gode on this topic 'Some references to Persian Horses in Indian Literature from A D 500 to 1800' *Poona Orientalist*, XI, 1 n, 1946, pp 1-7 Some special Horse names A D 1000-1200, प्रो श्री अभिनन्दनचक्र, Tikamgadh, 1946, pp 80-87 'Indian Horse nomenclature', वर्षी अभिनन्दनचक्र, Sagar 1951, pp 453-55

Page 24—lines 12) वेद+ह=वेदस्य वेद+एव=वेदस्य 13) जगणु or जगिण ? 15) Better read हृ हृत्-हृत् etc 20) The metre is पञ्चबासर, with four lines (अजसरास) 30) That is how the ladies are in confusion at the arrival of the messengers on the street

Page 25—lines 9) कञ्जोत्पत्ती=कपोतपालि 16) The first line is metrically faulty, if बहू is taken out, the first part would be allright, but the second part will be short. A good alternative seems to be to take बहू as prose, and read मयेण, in that case it becomes an उपगीति, the 2nd and 4th lines being of the same pattern 19) सलोणए=सलावणे, पथे मन्वणे 23) विदिमि=विनीर्म 20) The metre is अधिवाहारा, having four lines, each line with 25 मात्रास (4×5, 5). As required, out of the five चतुर्मात्रा the 2nd and the 4th are not a जगण

Page 26—lines 3) The prince is compared with अन्नङ्ग, नारायण, पूर्णिमाचन्द्र, पुरन्दर, विनयन, सूर्य, and स्वामिकुमार and shown how he has his speciality, if not superiority over every one of them. The author himself explains his procedure in line 14. In doing so, he has availed himself of the mythological details about them. नारायण is darkish in colour, चन्द्र is stained with the mark of a deer, पुरन्दर has one thousand eyes, विनयन has पाखी in the left half of his body, and स्वामिकुमार has his body made of different pieces. This comparison is only partial. 4) Take अण्णाए भणिय । 'हूँ हूँ' !, and the verse begins with षड्द मियको etc. 13) कश्चको presents some difficulty. Is it a wrong reading for कश्चको? 17) कश्चकोय some musical instrument गधुल्लिया stands for गधु with the स्वार्थे suffix. —उत्त (Hemacandra, VIII iv 429) 28) The first line has 27 मात्रास and the second 30 मात्रास of the Gathā pattern. It is उदगीति also called विपाया 26) सेव गच्छ् to perspire? 31) This conversational style deserves attention. The author writes or recites as if some audience is before him, and this brings a little detached character to the descriptions.

Page 27—lines 7) This reminds of a similar context in the पाकु-तन्म 19 the author's imagination has a touch of reality. कोम विम उपतुर्न. Read सद्य य अदायमेताको 12) The reading wavers between विह्वल (=विह्वल) and विदल (=विदल) 17) Metre needs that we read अन्न जगण with JP 27) ओरहरी or अन्न sweet and prolonged 30) The style of description reminds one here and there of Bana's pattern of description of the विध्याटवी (कादम्बरी PETERSON'S ed p 19). Many words need to be construed with double meaning. What follows here with वहि वि corresponds to Bana's वचिन्, of course the details vary, compare however रत्नमूर्ति etc. with Bana's वचिन्त्समरत्नमूर्ति रिव दासतनिजिता लवाउरि-अशमिया etc. with वचिद्विद्वान्मुचनरीय चट्टुवागारवृक्षभयमाननुत्तुशालाकुला

Page 28—lines 11) The metrical form is दण्डक with four lines, each having 6ल+17 रणण, and it is named मृग 12) We have here a good list of trees 19) There are four feet each having four गणण and it is called चित्तक or तोटक 24) Two possibilities of interpretation are अरण्य द्विषमाजोरान or अरण्य-उदुर् माजोरान. Better read with P रण्यदुर्हि मजारे 25) Natural antipathy is forgotten even by the birds and beasts in the presence of a great monk. The author himself explains when it is and why it is so here. This is known as an *atāya* in Jaina terminology. Compare also the *Yogasūtra* (II 35) of Patañjali and the commentary of Vācaspati thereon. अहिनाप्रनिष्ठाया तत्तन्निषी वैरव्याग ॥ शास्त्रनिविरोधा अयन्वमहियमपरमाजोरानिहनुनाद्योऽपि भवतः प्रतिविरा-द्विस्व सन्निधानाच्चित्तानुकारिणो वैर परित्यजन्तीति ॥ 29) उद=सात as against दित=दोषत

Page 29—lines 13) The Yatu is not clearly felt at the end of the 3rd Caturmatrī, this is a विपुल variety of the गाय 15) The Yatu is not clearly felt at the end of the 3rd Caturmatrā. This is a Vipul variety of gāthā so also note the second half in line 16 16) Read rather विणिमिजो ह्यमिण 24) Again विपुल in the first line so also in the next two gāthas 27) Read rather कि व होन्ना उ 31) Put into inverted commas 'वयाह तुखयो'

Page 30—lines 3) महाव युजिो=स्वभावज्ञानिन 6) The variation in the readings लूण and जगूण is due possibly to the similarity of the written symbols for ण and ल in early Nāgari script, see the chart of letters of Ms J. For other cases of this change see FISCHER *Grammatik* §260 18) Note the विपुल in the second half 22) Note the विपुल in the first half, and also second half 24) This is a common idea how in the perspective of large number of births and rebirths, all relations lose meaning or have a temporary meaning. Compare elsewhere 'पुत्रो वि भाउ जाओ सो विव भाओ वि देवरो होवि । माया होवि सबरो जणो वि य हादि भत्तरो ॥ एयमि भवे दूरे सबथा हादि एयवीवस । अणमवे वि अणमवे बीवाय पन्मदहाया ॥ कतिपयाणुपकथा ६४ ६५ (Agas 1900) 27) The metrical form shows some irregularity. The first line has 32 मात्रा (14+18 the latter half like a gāthā) and the second line 27 मात्रा

Page 31—lines 7) Here, it may be noted, मोह is added to the standard list of four बयाव, namely, मोघ, मान माया and मोग. 7) There is विपुल in the first line also in line 10 below. There is a partial effort for अद्वयलायव which seems to be necessitated for achieving the figure of speech

कारणमात्र 12) J reads तुम् In Apabhramśa there are some instances of this type See the paper of Dr A M Ghatage An unassimilated group in Apabhramśa in the Proc and Trans of the All India O Conference XII, Benares, Vol II, pp 444 f, Benares 1946 14) Some forms show Apabhramśa trend, for instance विह्वद 15) Words like दिय रायहम रायसुय चक्रवाय and सावय have to be construed with double meaning 18) Note the इये here 22) Here is a विपुला गथा 23) The second part of the first line is slightly defective are we to read गीसम्मत् perhaps a wrong reading for वीसम्मत्? 26) The metrical form is doubtful, may be it is a prose passage There are some Apabh forms here and there 30) These four lines are in द्विपदी metre, each line having 28 मात्रास (6, 4×5, १), and the 1st and the last of the 5 चतुर्मात्रा are either a जगण or contain all short letters 33) Note the ह्यक

Page 32—lines 1) जो etc has a metrical ring, obviously a gathā of which the 2rd pada is short by two mātrās, one guru at the end 5) The string of similes and the श्रुतलायमक go together It is P that uses चिव, इव, विय 9) ओष्यतिदा वेण्ड्या कमया पारिणामिया । बुद्धी चउड्विहा वृत्ता पचमा नोबलम्भेद ॥ ६१ ॥ (नवीनम्, सू २६), for their detailed explanation, see Malayāgiri's commentary on the same This महामन्त्रिय is the Chief Minister among the ministers (540) His post is obviously hereditary as stated by the author (line 9 पारपर-पुत्र-गुरिस-कमामजो) Elsewhere the ministers are compared with सुरगृह (16 19), and he is the chief among them, respected by all the ministers and feudatories For the king, he was a good as a divinity, a Teacher or Preceptor, a Father, a friend, a brother and a relative (See also *Rajasthan through the Ages* p 317, Bikaner 1966) 16) Now and then J shows the softening of त into द, सुईभदस्त 23) सेयलओवरि presents some difficulty, the Sk text adds निजसहचरहृते समर्थे Is it सेवक-उपरि? or सेवदलोपरि? 26) The first lines of these 11 rec gāthas are of the विपुला type 30) P has सुखस्तस a misreading for मुक्यस्तस, but it is sarcastically more intelligent to call a man चर्मवस It is interesting to note, in this context, that शुक (in his *पञ्चकणिकम्* VIII 6) calls a man मासवस, विपयस्तमगद्वेष्टे शिखराकलयपन्नि । मासवधैरिय सुखेभौरान्वन्ता वसुधरा ॥ 31) Either कञ्जत्पेण or कञ्जदिवणावण, the long vowel in अणिया is euphoric

Page 33—lines 4) चारुपञ्जिय of P is obvious in meaning but चारुआसञ्ज of J presents some difficulty There is a देशी word चारुया meaning 'a female elephant' which does not suit the context There is another देशी word चारुज 'quick', so the phrase may mean 'quickly got ready', चारुज-आ-सञ्ज The royal road was awfully crowded, so the root चारु appears to be used specifically 6) Note the विपुला in the first half of the गथा 16) वपुल्लए=वणे, with the meaningless appendage डल(ज) 17) This is a गीति, with 30 मात्रास in each line (4×7, 2, with a pause after 12 मात्रास) If the reading दिदिया and अपडिफलिया (based on P) are accepted, it would be a ललित metre with 31 मात्रास in each line, having a pause after 13 मात्रास 18) There is अनुप्रास in this expression 21) Though in some gāthas here the pause is not suitably after 12 मात्रास (thus showing विपुला), the second halves of some of them have nice अर्थान्तरन्यास 32) The monk divides his day into four parts (गिरिमी), of which the first and the last are devoted to सज्जाय or study (मुत्त्य here) of दिवमस चउरो भागे भिक्खु कुज्जा चियनलणो । तथो उत्तरायणे कुज्जा दिनमागेषु चउमु वि ॥ पढम गिरिसि नज्जाय वीय वाण तियावद । सदाए भिक्खापरिय पुणो चउथीइ सज्जाय ॥ उत्तरायणम् 26 11-12

Page 34—lines 11) Here we get an enumeration of the canonical texts, giving some idea of their contents Somehow the 11th Anga *Vnāgasūyam* is missing here, and *Ditthaya*, the 12th Anga, is duly noted Among the Uṇṇāga texts seem to be mentioned only a few जीवाभिगम(?), पणवणा, सुरियपणति and चदपणति (See SCHUBERT's enumeration, *Die Lehrer der Jainas*, §41) 20) This is a reference to ten-limbed and five-limbed syllogism Compare परवद पञ्चावयव दमहा वा सव्वहा न पडिमिद । न य पुण सव्व भण्णद हदी सवियारमसमाय ॥ दमदेयालियनिज्जुत्ती ५० For details see the commentary thereon 23) विमित्त is an important branch of knowledge, and it has eight branches अग मरो वज्जलससगाणि उज्जि व भोग्ग मुमिणवत्तिव । एदे विमित्तेहि व राहविज्जा ज्ञाणि जेशस मुहागुहाद ॥ Quoted in the *धवला com* on the *पइखण्डाणम्*, Vol 1X, p 72 (Amrōtti 1949), compare also *नियपणवति*, 4 1002 ff (Sholapur 1943) 24) Perhaps the author has in view a reference to the text *जागीसाहूद*, see *अनेकान्त*, Vol II pp 485 f, 611 f, 666f 27) Both religious and secular studies were open to the Jain monk 28) वडिम दिया is equally better 29) These are the different postures of meditation

Page 35—lines 9) It is a गीति with two lines, each having 30 मात्रास The pause after the 12 मात्रास is not happy, as also in the next verse 30) The major types of हिमा and the reasons

or pretexts with which they are committed are enumerated here 33) Compare बह्वारम्भपरिग्रहत्वं च नारवस्यायुष । त सू VI 16

Page 36—lines 7) Hereafter there is a description of the hell, compare मूयगड I 5 1-2, उत्तरजम्बयण 19, especially 47 ff For a detailed exposition of the hellish region see तिलोपपण्णत्ति, अधिकांर 2, especially 316 ff (Sholapur 1943) Some lines have a metrical ring 16) निक्कमुड=विल? 17) Obviously this line gives adjectives of निक्कमुडाइ, but they stand with Mas termination 32) The author gives a dramatic or conversational set up to his description

Page 37—lines 6) असराल? 16) If it has no reference to monthly oblation, the reading of P can be adopted thus—मत्तामिसरुहिरमीसाजो 19) आणे आणे are colloquial pronunciation of आणय, Imp 2nd p sing The Apabh dialect admits forms of this pattern, the Imp 2nd p sing terminations being इ, उ and ए P solves this difficulty by giving the plural form आणह 24) The expressions in the second line are a contraction of हणह निहणह मिदह छिहह मारय मारय 25) देवरणी, also षई above (in 23) are in the Acc Sing

Page 38—lines 2) Please read वेपालिय-पञ्चए 3) The consonant *i* could remain in words like विलिय=द्वितीय If dropped, two similar vowels might coalesce and give rise to a word which would be of uncertain interpretation Of course विदय or वीय (which may stand for वीज, वीत etc) are not unknown in Prākṛits 10) Stress is repeatedly laid on the five sins resulting from the violation of five vows (अहिंसा, मद्य, अस्तेय, ब्रह्मचर्य and अरिग्रह), see also above p 37, lines 2 6 14) P सरइ in the sense of सक्थते, but सरइ has its correspondence in Marathi, Gujarati and Hindi (from its synonym चलइ) 15) वरे Imp 2nd p sing, usual in Apabhramśa as noted by Hemacandra (VIII iv 387) 21-2) The metre is लोटक (सससस), in one line (खणमेत्त etc) सइ is possibly to be read as से, it is also called छिचक

Page 39—lines 1) Hereafter are detailed the various grades of तिर्यग्योनि and the nuseṇas therean 2) टक is a coin Compare माया तैर्बन्धोणस्य । त सू VI 17 5) The doctrine of अहिंसा, in which हिंसा is defined as प्रमत्तयोगत प्राणव्यपरोषण हिंसा has necessitated a detailed classification of līvas according to the organs of senses etc In this context, see *Uttarādhyāyana* X 5 f, XXVI 69 ff

Page 40—lines 9) The metre is सप्तशत in four lines, each with म र भ न य य य, with pauses after 7, 7 13) Hereonwards are given the details about human birth Compare अत्यारम्भपरिग्रहत्वं स्वभावमार्दवाजं च मानुषस्य । त सू VI 18 24) For a study of similar lists, see OTTO STEIN *The Jaina Studies* (Ahmedabad 1948) pp 97 ff, J C JAIN *Life in Ancient India* as depicted in the Jaina Canons (Bombay 1947), pp 358 ff These are *amarya* or म्लेच्छ people who never dreamt of any religious practice 36) लल्लाय from लल्ल 'of defective speech' लल्ल and पल्लय, cf Marathi लुला and पागला Compare this topic with the उत्तराध्ययन X 16 ff

Page 41—lines 6) दुसह विषय=दुसह विषय? 19) सवुया or खड्ग्रा, a pebble? 33) This is a द्विपदी with 28 मात्रास (6, 4 × 5 ग) in each line, the second line, however, seems to be little defective, since its first and second of the five Caturmātrās are not suitably constituted 34) This is द्विपदी as above

Page 42—lines 1) This is a गीति, in two lines, each line having 30 मात्रास (4 × 7, 2) with a pause after 12 मात्रास 4) कारिसि=कारीस Here onwards are detailed the causes etc of देवगति Compare अरागसवयसवमासयमाकारनिर्जटावाल्लपासि देवस्य । त सू VI 20 16) Read बज्जहर ते सुता 25) Whenever inconvenient words or expressions are used, we have the विपुला type of पाया

Page 43—lines 5) वेच्छातो is already noted by PISCIFEL (*Grammatik* §§212, 534) so we have here पच्छ, future 1st p sing For similar forms see Hema VIII iii 171 18) The metre is इन्द्रवज्रा with four feet (त त ज न ग) 26) A fine piece of instruction of general virtues which constitute worthy behaviour without any special religious bias 27) Perhaps लहिण for the sake of metre? 28) Rather बहुमाय मा दुणसु रुवे with P

Page 44—lines 9) The metre is सप्तशत in four lines with 21 अक्षरस (म र भ न य य य) with pauses after 7, 7 12) In the earlier section वर्धनन्दन described चण्डइल्लणो ससारो, and now he explains the basic causes that lead to it 15) This is identical with दसवेयाल्लिखुत्त VIII 39 16) Obviously the author is adding मोह as the fifth to the basic list of four कपायास As the author's explanation stands below, मोह has to go under लोह both arise out of the generic मुच्छा 23) On the four degrees of कपायास, and their illustrations, see त सू VIII 10, especially the नाय्य (Bombay 1932), गोमटसार, जीववाग् 283 f (Bombay 1916), H GLASENAPP *Die Lehre Vom Karma* in der Philosophie der Jainas (English version, Bombay 1942) pp 9 10

Page 45—lines 9) भगवते, Nom pl 10) Note the विपुला in the second half भद्रिण्य=भगिनी-
काम् 12) Note the similar opening set-up of these stories 15) The author has in view the term-
description looks like decorative addition It is full of ślesa and in Apabhramśa, and obviously,
standardised description 21) लीय or लीय, child 25) Her name is गदिनी as noted below 1 27
काका of बापनासागररत्नानमुच्चय सिकता-
kacara, Bombay 1905

Page 46—lines 1) A line *substituta*, read 2015 the description of the advent of
autumn 9) गृष्टिय (< गोष्ठिक) for गृष्टिय would be more appropriate in the context In close writing
g is likely to be misread as m 12) पसते=प्रसन्ते (perhaps contaminated with प्रशान्ते) 17) Note the
use of ज्ञे with infinitive also p 48 l 3 18) The form भेषी deserves attention 28) Or even
षड-महायणपात्राद्य-संकेय

Page 47—lines 5) The term गीय appears to be used in a general sense 'sorg' 6) There
are two halves, with two parts in each The final vowel each part may be read short or long
accordingly, the metrical form is either दोहक (13-11) or द्विपद्यक (4×3, -, 4,4, -) Some have
दोहक with 14-12 See VELANKAR छन्दोज्ञानसंग्रह, p 351 This is in Apabhramśa The earlier Ms
has प्राण, but पाण in the later For some remarks on this couplet see A MASTER BSOS, XIII/2,
p 412 f 9) Because it is a देशी word, the spelling has become uncertain कोकी or कादी 18) वणिय
stands without any termination, perhaps a Prakrit form for the subconscious वणिय in Apabhramśa
20) Such catch expression could retain the consonant त

Page 48—lines 4) Even the later Ms P retains some cases of the softening of intervocalic
त to द, which is looked upon as a characteristic mark of Sauraseni, here, for instance, ओदार
5) Both the forms जल-येवा and जलयेवा have grammatical justification 7) मए=अहम्? 8) Better
समासासिञ्जो पुच्छिञ्जो or even समासासिञ्जमुच्छाए or समासासिञ्जामुच्छाए तञ्जो (=सो) 12) गण्ह गण्ह, रे रे,
मा मा, वारेह, केह जिवदत these constitute the collective cries of people (शब्दसमूह) 'o obviously मा-मा
does not go with वारेह Read in the foot-note 10 'P हती for महती' and in 12 'P वारेह for मा मा'
The reading of P might have been रे रे वारे वारेह 16) Here arc being referred to स्मृतिकार etc .
and some of their mutually inconsistent statements are being quoted The authorities mentioned are
मनु, व्यास, वाल्मीक, मार्कण्डेय and the sources in view are भारत, पुराण and गीता 18) Here we get four
Sanskrit quotations, अनुष्टुप् in metrical form, which appear to have been taken, may be even in a
mangled form, from some स्मृति texts The line जिघासन्त etc is found in the वासिष्ठस्मृति III 17
Vide my paper 'Sanskrit Passages in the KM', *The Adyar Library Bulletin*, Vol XXV, parts 1-4,
pp 353-59 23) Note the striking difference in the readings of J and P, the former easier for
interpretation. अद्विताइ presents some difficulty, but indicates that he should not have a fixed
residence at any one place गङ्गादाार, भद्रेश्वर, वीरभद्र, सोमेश्वर, प्रभास and पुष्कर cover deities as well as
places The following observations from the *Rājasthān through the Ages* (Bikaner 1966), pp 403-4,
arc useful 'Of these the Gangadvāra is the well-known site where the sacred waters of the Gangā
reach the plains Prabhāsa might be either Prabhāsa Somanātha or Prabhāsa-Kurukṣetra, more
probably the latter, the sanctity of which dates from a very early period Puskarā is the well known
Tirtha of this name near Ajmer Lalita might be the Lalitesvara of Prayāga, mentioned in the
Skanda purāna It speaks of Bhadrēśvara on the Kāli as a *Ṣoṭulīngā* Hemanta and Virabhadra
arc yet to be located' The nature of the प्रायश्चित्त prescribed is given in prose in this paragraph,
and the following verses constitute a criticism of it

Page 49—lines 1) Obviously people from distant south went to the Ganges The practice
of throwing into the streams the bones of the dead is being referred to in line 5 below 15) Here
the author mentions the Karma doctrine according to which one is responsible for one's Karmas,
the past and present, either one has to experience their fruits or exhaust them through penances The
favour or frown of the Almighty and priestly Prāyścitta have no value at all Such a philosophy
cuts at the very root of priestly rituals, and hence that eternal antipathy between the priest (ब्राह्मण)
and recluse (ग्रामण) 16) This is a moral code, put in some details 30) The beginnings of these
tales have almost a common pattern, compare §§ 87 and 96, also 110, 126 and 141

Page 50—lines 2) Why the territory was named ब्रह्मती is explained here 3) Note the style
of putting things, the graded use of numerals and the colloquial expression at the close of the

passage (especially the Apabhramśa forms in the last sentence) 5) ममिञ्जति? 15) This question and answer style is more suited, for recitation before an alert audience. There are some Apabhramśa forms 22) Note some of the striking differences between J and P क्षेत्र and क्षयभट, सक्ति or सातिभट etc., as understood by the Sanskrit Digest 29) पुरिसाभिमानो = पीपाभिमानो

Page 51—lines 1) J has both the readings परिमयो and परिहो while P has an uniform reading परिहो 15) तपणुष्वेषो Sk text has तदनुप्रवेश does this stand for तपनप्रवेश if not तपनोत्प्रवेश? 21) Compare गीता—हो वा प्राप्स्यसि स्वर्गं जित्वा वा भोक्ष्यसे महीम् । 29) Here we have a description of the वसन्त season 31) A bridegroom wears a red garment 33) चच्चरी see my Notes on the *Litva*: pp 333 4

Page 52—lines 10) तपुयगी Acc sg 12) The following metrical piece is called द्विपदीतम् The first four are द्विपदी lines each having 28 मात्राः (6 4×5, long) and the next unit is a गीति (4×7 2 12) 27) The Ms J writes the peculiar अ्रु which anticipates the present day tendency Note the use of बोद्ध (line 4 above) and द्रह The sunset and the spreading darkness are graphically described

Page 53—line 22) B iter read मामगी for सामलगी

Page 54—lines 8) Is the metre अवन्मचक? 13) ण goes with वीरभट, that is why perhaps J omits this 17) Are we to read क्वत पिव? 22) Rather read पता ससमम । ता चितिय etc 28) वि विरियि?

Page 55—lines 4) The form हियव्य deserves notice H macandra has noted the form हितव्य as a speciality of Paisaci 6) अताग आत्मन 7) Rather जुतकाल of मरुत्प and its Marathi prototype मेले 10) The passage beginning with सयन् and ending with पासति (line 21 below) is edited (from J) translated and annotated by A MASTER in the B S O A S Vol XIII Part 4 pp 1005 f The dialect illustrated here is Mid Indian colloquial and runs parallel to the Apabhramśa known to us from literature. The text differs here and there from the one presented by MASTER the readings are exhaustively noted and there would be a good deal of margin for difference in interpretation Is the particle ज or ज्ञ used in this passage to be spaced off from the word to which it is appended? 16) According to the Editor of *Rajastan through the Ages* (Bikaner 1966) p 384 the Bhattarakā of Multāsthana is the Sun god of Multān. The story of Samba as we have it in the *सम्बपुराण* भविष्यपुराण ब्रह्मपुराण and स्कन्दपुराण shows that it was सन्व a Yadava prince cured of leprosy who started the new form of Sun Worship brought the magas to Jambudvīpa and built the famous temple of Multāsthana or Multān Mahākālā Bhattarakā is the Śaiva temple of Mahākālā in Ujjain in Central India 19) The reference to Prayāgavāta is interesting and the following observations from the *Rajastan through the Ages* may prove useful Suicide at Prayāg is mentioned in the *Balarāmyana* of Rājāsēkhara Yuan Chwāng speaks of it in the following words 'Before the hall of the temple there is a great tree with spreading boughs and branches and casting a deep shadow. There was a body eating demon there who depending on this custom (viz. of committing suicide) and his abode there. Accordingly to the left and right one sees heaps of bones. Hence when a man comes to the temple there is every thing to persuade him to despise his life and give it up. He is encouraged thereto both by the promptings of the heretics and by the seductions of the evil spirit. From early days till now this false custom has been practised (Blal I p 232). Something similar must have been taking place at Gangasagara where the pilgrims bathed at the junction of the Gāngā and sea and if tired of life hurled themselves to death by falling on the image of Bhairava. See also the papers of P K GOPE Akṣayavatā ABORI Vol 38 pp 82 9 and Religious Suicide at the Sangama in the S K D Felicitation Volume Bulletin of the Deccan College R I 2.) The author lays more stress on मुञ्चमण and अनरभाव than outward purification which come under जैहृद्. The Editor of the *Rajastan through the Ages* while observing Puritily the Jaina practice of *sallekhana* also seems to have been motivated by such a belief has not taken into account the definition and the mental attitudes of Sallekhana see for instance the *Ratnakarandakā* v 122 ff. His reference to *manoratha kamuta patana* in the *Sama* *muccakā* (p 438) is not a Jaina practice and cannot be connected with Sallekhana as implied by the way in which the sentence comes after a reference to Sallekhana. The quotations from the *Blagevata Arudham* given in the footnotes themselves do not justify this observation on the Sallekhana practice

Page 56—lines 5) चारिण of the usual enumeration is covered here by तपस् and तपम 21) From this paragraph No 111 we have the episode of मायादित्य A running and close (wherever the original is followed) summary of it in Prakrit verses (sometimes borrowing words and phrases) is found in the *भारतानुसंगिकोश* of नमिचन्द्रपुरि (c 1073-1083 A D), with the वृत्ति of आम्रदन्व (1134 A D), ed. Muni Shri PUNYAVIJAYAJI, pp 222-25, Prakrit Text Society Series No 5, Varanasi 1962 Some passages are mechanically imitated 22) Something like the शृङ्खलायमक even in prose (here) which shows some Apabhramṣa tendency as well 28) चाणक्यकस्तव्य इ is obviously a reference to the अर्थशास्त्र of चाणक्य also known as कौटिल्य 29) The reference is to the 23rd तीर्थंकर, पार्श्वनाथ, the son of वन्मा or वामा, who was born at दारणसी 31) The personality and character of गङ्गादित्य are effectively sketched by contrast

Page 57—lines 5) Read 'मायादित्यो मायादित्यो' ति 16) कण्णु or कण्ण—does this refer to plucking ornament from the ear? 18) जुगल and जगल ordinarily mean the same, 'a pair' Perhaps जगल has the meaning of 'vicinity', cf. Marathi जगल 24) Here we get a list of vocations which were looked upon as respectable in those days 29) प्रतिष्ठान was obviously a famous town in the दक्षिणापथ in the days of Uddyotana From Varanasi to Panthan one has to cross a thick forest

Page 58—lines 2) We have here a typical description of a तीर्थयात्रिक of that time 9) This episode reminds one of the tale of धनदेव and जनकदेव in the समरादित्यकहा, 2nd भव 26) Read वि मोह मूढ-मणो

Page 59—lines 1) Read देसु मे or मह वुरिय 4) गूर्जर्स are an itinerant tribe which first settled in different parts of Punjab, Kashmir and then came south-wards During my visit to Kashmir in Oct 1961, Dr RAGHAVAN, Mrs RAGHAVAN, Dr H L JAIN and myself visited Gulmarg Pointing to a group of huts in the valley, I asked my pony man as to what it was He told me in broken Hindi that it was the 'Dranga', meaning 'village of Gūjaras' 5) It is a द्विपद्यक song about a white bull or ox, each line has 14 12 मात्रास (4×3, -, 4, 4, -), read rather विदुरे Sec A MASTER BSOAS, XIII, 2, p 413 15) Here is a reference to artificial head-dress of actors

Page 60—lines 16) वा पुण कइसिय is a colloquial context to introduce a description 17) In this group, the first is a गीति (with 30 मात्रास in each line), and the rest are gāthas with their lines interlinked by शृङ्खलायमक Rather भमरोलि 22) This passage also has a metrical ring Some of the pairs are clearly चतुष्पदी, बुल्लुकेत etc 26) Here we have the summer described

Page 61—lines 15) Compare with this episode the tale of चदत्तार and अणह्य in the समरादित्यकहा, 2nd भव 20) Please read माया-परायत हियण 21) We should put a Danda after पत्तो जल ! Then जाव to चाण is a gāthā, the first part ending with जवाल 28) As it stands, it is a गीति (with 30 मात्रास in each line) perforce, but if मित्तो is omitted, along with J, in the second line, then it is a गद्या 31) जाणण=जात्वा? Hemacandra recognises अण as a postposition of the Infinitive, the forms of which are often used for the Gerund,

Page 63—lines 18) These lines (18, 20, 22, 25) are metrical, the pattern is पञ्चपदी, it is difficult to name the exact type, because there is syllabic variation here and there due to dialectal differences and uncertainty of readings The dialect is Mid Indian colloquial, not necessarily of any rigid literary type known to us It is significant that they are put in the mouth of ग्राम-महत्तर महत्तर and मह्यर are justified, but मह्यर is perhaps a wrong reading, resulting from contamination with another similar word द्रय is a village, an encampment of an itinerant tribe like the गूर्जर्स For some discussion and notes on these pieces, see A MASTER, BSOAS, XIII, 2, p 410 See the notes on p 59 as well Dr D Sharma's observations (*Rajasthan through the Ages*, Bikaner 1966, pp 354-5) are interesting in this context "In villages direct democracy operated even more effectively than in towns An interesting example comes from the *Kivalajamala* where one Māyāditya brings together the grāma mahattaras and tries to commit suicide, after telling them as follows 'I have committed the greatest crime of doing ill to a friend Hence I shall enter a burning fire Kindly give me fuel and fire' The mahattaras gave their opinions about the character of the sin suggesting various means by which he could expiate it and when the 'jetha-mahāmāyachara sayala dramga sūmi' (the Chief mahāmahattara, the lord of all the dranga) advised Māyāditya to enter the sacred waters of the Ganga, all of them echoed the former's words by advising the latter to go to the Ganga river, bathe in it, and give up his body by starving himself to death".

Page 64—lines 2) The first line is metrically defective 3) This idea of seeking shelter is as

old as Jainism Note the usual recitation अरहता सरण, सिद्धा सरण etc 9) Rather जग for जग 28) तृप्तिला is located in the उत्तरापथ 30) This paragraph is in Apabhramśa, mixed up with some usual Prākṛit forms 31) देवणबी or देवणद = देवनात or देवनात ? 35) Better read समवसरणेव, otherwise the presumption would be that the Samavasaraṇa of Rvabha had visited Takṣaśīlā

Page 65—lines 2) The Sanskrit version has सुद्वयवर्धनी for सुद्वयार्थी, which, therefore, should be read by it as सुद्वयार्थी 8) Here is a list of praiseworthy channels of expending wealth 13) That is how the traders prepared themselves for a trip on business 14) चित्तविया अरहतिया, middlemen or commission agents were encouraged 17) दयालुपा ? 20) Lobhadeva is bringing horses for sale from Taxila (in the Uttarapatha) to Sopara (in the Dakṣiṇā pāṭha) near Bombay the horses, obviously, fetched good price in the South 22) It means that in the local Traders' Association (वाणिज्य-मैत्री), the traders from other parts of the country narrate their experience and receive a Farewell symbolised by गन्ध, मास्य and ताम्बूल (गन्ध-मत्स्य-ताम्रोदाय) "Traders coming from outside reported their sales and purchases to it A *deśi* of the dealers from outside, assembled at Pechoā, granted certain donations to a number of temples Commenting on the term *nana-deśāgata bhōtā-ka vyavaharaka deśi* of the record Buchler writes 'The word *deśi* which I have translated by foreman means literally guide, instructor It would seem that the dealers had appointed a manager who acted in their name Though this is a possible interpretation, we can have better sense if we interpret the word *Deśi* as *Śreṇī* or guild of dealers" See *Rajasthan through the Ages*, pp 495-6 28) This is an interesting passage indicating what commodities fetched more price in which parts of the country Some statements seem to be made in a light vein

Page 66—lines 19) We get here a string of nice similes or उपमास 27) Better महासमुद्र व हृदिनी

Page 67—lines 1) That is how the traders 'fleet' is made ready Some of the rituals (1 f) are quite interesting and the various items in the boat (18 f) deserve special note 5) Better दयालु-करिया 17) The routine is not quite clear We may take जेग in the sense of 'thereafter' 18) For partial comparison, see the tale of वीरदेव and द्रोण in which also the गिन्जूल appears, समरादच्छकहा, 2nd Bhava

Page 68—lines 17) The passage gives a good glimpse of the popular religious attitude and propitiation of several deities mentioned by name See also §34 above and §395 below Candikā is promised a *paśu* here and earlier (§32) the king is shown to be ready to offer his head to Katyāyana for procuring a son On Remania etc see *Rajasthan through the Ages*, pp 392 f 24) This is a Dandaka (6 ल + रणस) The first line has an additional दीप at the end, so also the last line, if ति is treated as a part of the line

Page 69—lines 1) This context of the shipwreck may be compared with the one in the नायाचमकहाओ IX 14) Here and there one finds some metrical ring in this passage 27) That is a part of the routine of preparing gold from baser metal

Page 70—lines 1) Compare this episode of भारण्ड birds with a similar context in the story of चारुदत्त, for instance, in the बृहन्नकाशोच (Bombay 1943), 93 158 ff Here it is भारण्ड, elsewhere it is spelt भरण्ड It looks like a hybrid word—रण्ड means 'head', 'portion of the body above the neck' भे or भा stands for बे or बा meaning two a bird having two heads Ganda-bheruṇḍa is a famous title, and the Govt of Mysore has an emblem like this

Page 71—lines 2) In this paragraph we get significant observation on the striking characteristics, both stylistic and structural, of Sanskrit, Prākṛit and Apabhramśa Obviously, the author discloses his liking for Apabhramśa He recognises Paisāci as the fourth variety, but attributes it to Pāśācas who dwell in the *udara* of the *Vaṭa* tree 10) For a detailed study of these Paisāci fragments, see A MASTER BSOAS, XII, 3-4, 659 f His readings and renderings need minor improvements here and there still he has given very useful material for the study of these passages For further notes see also F B J KUPFER 'The Paisāci Fragment of the Kuyalayamāla', *Indo-Iranian Journal*, Vol I, 1953, No 3 11) The word पलेली is illustrated by Hemacandra VIII, iv, 307 12) Here बुधुमोतर, Hema रामोत्तरो, VIII, iv, 307 Better read पातपतराज 13) Here हितपक, also in Hema, *Ibid* 310 20) The author luts at Sanskrit (1 2 above) that it has जनेवपदसमास etc, but his Paisāci style (11 11f 17 f, 19 f) is not much different

Page 72—lines 8) Compare p 55 l 26 16) Are we to read जलोहिलय-मर्दक ? 23) 'Moha' means here infatuation with excessive sex impulse 27) वेच्छद = वेच्छई for metre 31) In these

descriptions the author easily adopts Apabhramśa perhaps these are popular Varnakas, to be repeated here and there, see also below lines 35 f Better read अनुवाचो we have स्लेप here

Page 73—lines 3) There is ऋद्धि कायमक in the prose passage here 4) Indra plucked with his Vajra the wings of flying mountains and made them settle down on the earth for a graphic description of this, see the गजद्वयो, 224-35 6) The second line is metricaly defective (in the 4th pāda) 12) These are symbolic gestures to indicate that he wants to meet her in private (see next page, lines 23 f) 16) The sunset and the spreading darkness are graphically described, see also p 52, l 24 f

Page 74—lines 4) The author develops a nice conflict 11) The period of twelve years has some significance

Page 75—line 26) Note the imagery in this description

Page 76—lines 1) The details are significant from the point of view of आयुर्वेद 19) There is a metrical ring about पृथतरग्नि etc In fact, by reading गव्ययुवा, we have a gathā ending with द्विपदाय Then with some metrical defects, the subsequent portion ending with दीर्घ is a गोति unit

Page 77—lines 15) Here is a reference to the festivity of मदननयोदशी 23) He has expressed himself by अनुमोदित

Page 78—lines 9) The author is referring to some कामशास्त्र and its section 'कन्यासवरण' In the कामसूत्र of वात्स्यायन (Benares 1929), there is a प्रकरण (No 23) which is called वरणसविधानम् and the सूत्र No 2 contains an expression रूपशीललक्षणसपद्नाम् 13) This is a group of द्विपदी lines, line 15 presents some difficulty, are we to read सीसय इमीर्?

Page 79—lines 8) This reminds us of the famous illustration of 'अट्टदह पत्ता' see स्वामि-कार्तिकेयानुशेखा (Agas 1960) 64 65 The anecdote of वसन्ततिलका which is given by Subhacandra in his commentary on these gathās, is an old one, and is referred to in the Bhāgavati or (Mula—) Ārādhana (Sholapur 1935), gāthas 1799 1800 30) वरि shows how the author slips into Apabhramśa forms

Page 80—lines 5) This is the illustration of वासीचदणकप्य See my paper on this in the *Munshi Indological Felicitation Volume*, pp 201f, Bombay 1962 13) See *T Sūtra* VI 6, गुरित need not be taken as the technical term it just means 'guarding' of बह्वचर्य in nine ways (इत, कारित and अनुमोदित by मनस, वचन and काय) 16) Here is an interesting reference which sheds some light on the organisation of Jaina Samgha A Carana monk (who is defined here) does not initiate others into the order, because he has no गच्छ परिग्रह, that is, he has no monks who follow him in his tour We get here a clue for the etymology of the term गच्छ, which indicates a group of monks who accompany an आचार्य while he is touring 18) नेतृज = शत्रुजयो, Palithana The Sanskrit digest adds more details, because, later on, the place attained more fame and attracted pilgrims 23) Rather read *मजोगत्तमणो गच्छिहिह ।

Page 81—lines 1) Here follows, at the end of the five Tales, a didactic discourse on दोष, पाप, माया, लोभ and मोह under the sway of which the soul wanders in Samsāra when these passions surge, one must restrain them, and when they start operating, they must be made pointless 31) Better बुहयणेज

Page 82—lines 12) The sunset is graphically described intentionally putting together a number of similes, often based on स्लेप Better गयण-हुत 15) Rather रिद्धीय चि 25) Some Apabhramśa forms are used In the Brahmana families गायत्री was being repeated 31) These details are interesting, because they refer to a number of places and temples गायणगदप बाह्यणशाला, रत्नभवन, धार्मिकमठ, कापालिकगृह, चतुरस्रशिव (see also p 99, line 22), आवस्य, जिगमूह बुद्धविहार, दुर्गमगृह पद्ममालय, वेवगृह भगवद्गीता was being recited in the आवस्य (पाठशाला?)

Page 83—lines 1) This कोट्टुज्या is perhaps कोट्ट + अज्या = दुर्गा In the Tamil country there is a goddess Kopravai, who is a deity of victory and identified with पावती 4) The conversations in the apartments of courtezans give a good picture of the activities there, besides mentioning many items of domestic use 12) May be a little exaggerated, we get here, in the following verses, some glimpses of the fashionable and luxury loving section of the society 31) Read गहरेहि पीवहा

Page 84—lines 12) This and the next are द्विपदी lines 14) Note the forms नयनिल्या, परिवल्लभो and compare them with Marathi counterparts like नेले, घरिले etc We get here some idea of the dress 16) There are Apabhramśa forms here and there गृहल, परिद्विप, मोसह, तबोलह (lines 18 9).

22) These are द्विपदी lines 24) Here are mentioned the attendants, or the conventional company, of the king विष्णु is one of them 25) दृढ=दाढर? 27) It is a catching contrast between the courtesan and the monk

Page 85—lines 14) विपसहि etc and हू मा etc are two lines of the Gāthā 27) Though the ring is slightly different in these two verses, the pattern of मात्राs conforms to the Gāthā type

Page 86—lines 21) The king first hears an engrossing episode of the bed room, then he sees a saint engrossed in meditation, and lastly, he crosses a highly passionate, yet devoted beloved

Page 87—line 13) विस्फुल्लित वरप, some miraculous movement, jumping up like a flash of lightning (see above p 73, l 24)

Page 88—lines 2) Some of the ideas in this paragraph closely resemble those in the उत्तराख्य, 3 and 10—especially in the context of the rarity of human birth and of religious instruction 14) The verse प्राणुस्स etc is attributed to मुद्यमस्वामिन्, it is traced in the आचर्यकनिर्मुक्ति, 831 or 832 समन=सवन 23) One is reminded of the oft quoted verse हत ज्ञान क्रियाहीन हता चरानामि क्रिया । पावन् किलान्यत्रो दप्य पश्यन्ति च पङ्कज ॥

Page 89—line 1) This is a दृष्टान्त of the कुडङ्गहीन, and it is followed by its उपमय in the next paragraph There are three kinds of souls अभव्य, कालभव्य and भव्य

Page 91—lines 10) This is called द्विपदीषष्ट by the author The first verse is द्विपदी The next looks a bit irregular with 28 or 29 मात्राs in the first line and 30 मात्राs in the second The third is a गीति The last verse is in Apabhramśa, it has 28 मात्राs in the first line and 26 in the second line (which is a good द्विपदी line) Is तत्र redundant, or are we to read तत्र अगहिं विलसत? 15) जेकार to greet with the word जय' =जय (>जठ>जो) कारिजो>जन्कारिजो, 21) For details see W SCHUMBERG *The Doctrine of the Jainas* (Delhi 1962), §170 24) But who has and where is narrated the वृत्तान्त of Dharmanandana? The Sanskrit recension has no remark corresponding to this

Page 92—lines 12) We get here in the following sections, the conventional description of the Sauthharma-kaipa, Padmavimāna the rebirth of Lobhadēva's soul there, the attendants, the way in which he was introduced to the heavenly environments, and his recollection of the past life

Page 94—lines 4) Compare राघवनेत्रिय para 12-14 5) The first two verses are in द्विपदी metre, the third is a गद्या and the fourth is सष्ट (अवच्छेदक), a समन्तुष्पदी each foot having 13 (4, 4, 5) मात्राः 19) The metrical form is गीति 23) A nice simile with plenty of double meaning

Page 95—lines 7) The text of P shows a gap As the query stands, there should follow (according to J) a description of जिनबृह after अवि च but instead we get the description of the images May be that the description of it is missing For the description of images, see राघवनेत्रिय, para 129 12) We get here some details of the Puri 15) This and next are in द्विपदी metre 20) See the राघवनेत्रिय para 138 24) In these verses, the Five Paramēthras are saluted, and then the religious duties of house-holders and monks are enumerated in short

Page 96—lines 5) Here (also p 110, line 7, but P पद्मसारी) the name of मानभद्र in heaven is पद्मवरो but elsewhere (p 229 line 25) पद्मसारी Looking at the various readings together, मानभद्र in heaven is पद्मगार and मायादित्य is पद्मवर 9) All the five Jivas (of Candāsoma etc) meet here in the Sauthharma vimāna 11) There is the शृङ्खलायमक here For a canonical back-ground of these details see how god सूर्या is going to the समवमरण of महावीर in the राघवनेत्रियमुक्त, 28) Compare राघवनेत्रियमुक्त, paras 21 etc Here we have a good description of the Samavasāraṇa, incorporating most of the conventional details about the प्रातिहार्य etc Compare also तिलोत्पण्णति (Sholapur 1943) IV, 710 ff

Page 97—lines 9) Here we are given a description of the प्रातिहार्य, compare तिलोत्पण्णति, IV 919 f 27) Hereonwards follows a nice discourse on Jiva, its nature, its relation with Karman, its migration through various births, and its final liberation

Page 99—lines 3) This tale of a wild rat is as good as an independent, or even a detached, episode 17) Read अनायग ति 19) अग्निमित् is an Apabhramśa form,

Page 100—line 12) That is a good list of the repeated instructions in the order of monks

Page 101—lines 4) Even the wild rat is behaving like a saint in human birth Even a lowest being can attain liberation in due course This gives a lesson to and holds a hope before others 13) Rather पत्तौ for पुत्तौ 17) Better मुरले धौद्वेहि

Page 102—lines 18) Read पञ्चमचदो Perhaps we have to read पञ्चमवपुत्तपुतो 31) Note बुधव्यवन्द is being addressed

Page 103—lines 17) The metre is शार्दूलविनीडित 32) There is a reference here to शारदूणिमा महोत्सव

Page 104—lines 7) Dakṣmāpatha is looked upon as full of plenty, a veritable heaven indeed 21) सत्यवाद, a branch of knowledge which deals with miming The trees indicate the hidden wealth below this is a common idea, see दशकुमारखरित, IV, p 36 (ed KALE, Bombay 1925) The secondary branches or roots of the Mālūra tree indicate the presence of wealth below Is किरुपलासयो a form of the Gen dual (= किरुपलासयो)? The extent, nature and the depth also are indicated by the size, juice and height of the tree

Page 106—line 6) पञ्च- or पञ्च-पुरिस, perhaps a person who sits in the latticed topmost cage or cabin of the ship and views things at a distance

Page 109—lines 26) The two names जयत्री (p 104 8) and जयतुङ्ग here, refer to the same town Better read जूणसेदिणो (see p 105 line 10) 35) पठ, present participle Nom Sing

Page 110—lines 7) See above the note on p 96, line 5 8) This महोत्सेन is called विजयसेन elsewhere, see p 162 l 9) See p 92, lines 1 f

Page 111—lines 27) सूत्रात्तर possibly refers to some canonical text 'जो ग परियाणइ to परिपाणइ' ति may be even a quotation it resembles the style of the *Ācarāṅga-sūtra* It is a सूत्र of what is called the पतप्रयागत style Pt BECHARDASAH informs me that this is traced in the आवक्यकृत, हरिभद्रोपावृत्ति, p 661 30) The Lion is called सामिब 32) Likewise जीवधर had given कर्णजाप to a dying dog which consequently was born as god The एकीभावस्ताव of वादिराज refers to it in this way प्रापदेव तव नृतिपदेर्जीवकेनोपरिष्टे पापाचारी मरणसमये सारमेयोप्रिप्त सौत्यम् । क सदेहो यदुपलभते वासव- श्रीप्रमूख जल्पन्जात्यर्माणभिरमलेस्त्वनमस्कारचक्रम् ॥ १२ ॥

Page 112—lines 4) Read तुमाइ 6) We have the शृङ्खलायमक here 9) The descriptions in prose on this page (lines 9-12, 14-19 and 21-24) are affected by Apabhramśa forms 21) Here the wild, if not wildly cruel, habits of the म्लेच्छs in the Vindhyan range are described The author has given above, p 40 lines 24 f, a good list of म्लेच्छ people, and here he gives the description of a typical म्लेच्छपत्नी in the Vindhya religion These people are called irreligious, and this picture shows what the author means by religion 27) The advent of summer is described

Page 113—lines 6) Apabhramśa forms are found in the descriptive passages on this page, see lines, 6 8, 10-12 and 21-24 20) Some metrical defect in the first line, वादक्या? 29) सावयमण Nom pl?

Page 114—lines 8) The elephants had enough evidence on their person that they had come from a watery spot 23) Here is reference to आयु शारन or आयुर्वेद

Page 115—lines 4) The statue of Arhat is on the head of the Yaka Very often the image of Pārśvanātha is found on the head of Padmavati this idea is as old as Uddyotanaśūri's time In this context, Dr U P SHANA, Baroda, writes to me thus 'About your inquiry regarding the earliest Yaka image having a Jina image on top, I must say that I do not remember any image prior to about eleventh century But Yaka images with Jina on top are known from at least c sixth century (A D), and you will find a bronze of Ambikā (c 6th century) illustrated as fig 14 in my book, Akota Bronzes, published by the Government of the old Bombay State (by its Department of Archaeology and Archives) In this context the following observations of Dr D SHARMA (*Rājasthān through the Ages*, Bikaner 1966, pp 395 6) may prove interesting 'We have scriptural evidence too of the worship of the Yaksarāja, Kubera Many images of this potbellied god have been found in Rājasthān The image of Jaina Kubera from Bānst (near Chutor) is of excellent workmanship It depicts miniature figures of a Jina both in the crown and the head of the deity (Researcher I, p 18)' 12) First two verses have शृङ्खलायमक

Page 116—lines 9) This is a reference to the लक्षणशास्त्र For a detailed conversation on the recognition of the 'पदपदति' see the वसुदेवहिंदी, part I, pp 135 etc 17) P reads वनिवत्तिम for दुर्द्वन्द्वलय- The metre is द्विपदी द्विपदीलच्छ is a joint metre

Page 117—lines 21) Some forms show Apabhramśa tendency 27) सुभुवन्व is the व्याहृति with which the गायत्रीमन्त्र (namely तत्सवित्रुर्वरेण्यं भर्गो देवस्य धीमहि etc) is recited A Brāhmana could be distinguished or was characterised by this मन्त्र; otherwise he was just a beggar

Page 118—lines 6) Here is a list of the पुरुषार्थs of this world, so here यत्सु is substituted for मोक्ष 18) Note the Apabhramśa forms 30) There is गृह्णलामव in these lines

Page 119—line 29) These are eight varieties of व्यन्तर

Page 120—lines 4) The metre is गीति 26) अवस दत्तगा ?

Page 121—lines 1) We have similes here based on स्लेप 4) Rather 'विदुमहुरा व ? Note the Apabhramśa tinge in the prose describing the river etc 21) This poetic description of देवा is quite catching

Page 123—lines 7) This context reminds of the parrot episode in the *Kadambari* 14) Compare *Kadambari* (PETERSON's ed pp 33-34) especially the expression जीर्णसितभ्रूजगमोगमीयण प्रसायं वरतल etc 19) दट्टुण Infinitive of purpose 22) मयणमजुए is perhaps a short form (for domestic use) of मयणमजरी above 24) विस्त्राहिल, see above p 1623 29) Some of these are the अनुप्रसास 33) Are we to read राइणो जहा विउणो 'महारायविसणो' etc ?

Page 124—lines 18) सम्पेदसिखर and सनुग्रय were famous as holy places even in the time of Uddyotanasūri See p 80 above 23) As usual, in such descriptions, we get some Apabhramśa forms We have गृह्णलामक 31) Read with J वयलेहि

Page 126—ll 18 f The idea of a child being brought up in the herd of deer is not imaginary but a fact of experience My friend Shri D PUATTASWAMI, Mangalore, draws my attention to a cutting from an English magazine which deserves to be reproduced in this context 'Bedouins, hunting gazelle in the Syrian desert with the aid of a jeep, saw a strange 'animal' running with the herd On capturing it, the tribesmen were amazed to find it was a boy about 14 The lad was taken to an asylum at Damascus, where he is being taken care of by the doctors He can only mutter animal sounds and spends most of the time in the grounds completely naked He will eat grass and his only drink is water from an ice-cold mountain stream The lad runs amazingly fast, and until exhausted during the chase was able to outpace the jeep It is thought that he is a Bedouin boy, who abandoned by his mother in the desert, had in some strange manner been living with gazelle' The caption of the cutting is 'Real Life Tarzan', and the photograph of the boy is given

Page 127—lines 1) मा पविदध करेनु is the usual canonical phrase 28) Better read भणिय एविनाए लखिओ etc 30) Rather पञ्चालगा

Page 128—lines 3) स्वलाइ presents some syntactical difficulty? 11) Each line has 32 मात्राs If the verse can be split into 4 lines then the 2nd or the 3rd have the same pattern Are we to read त्रिनदयपाए for एए त्रिनदय to suit the rhyme? 13) Each line has 31 मात्राs, with a pause after 13 मात्राs and the third Caturmatra has five मात्राs The author calls it गीतिक 17) Rather आयत for आयत To converse in देसीभाषा was looked upon as a diversion

Page 129—lines 3) The author shows that he is conversant with सामुद्रलक्षण In one verse, he outlines पुरुषलक्षण in Sanskrit, but in Prākṛit, he gives elaborate details covering more than a page It is not unlikely that he is reproducing the details from some manual on that lore Dr NEMI CHANDRA SHASTRI, Arrah, informs me that these details about सामुद्रशास्त्र deserve to be compared with those in the वाराहो संहिता for पुरुषलक्षण Chaps 68 9 and स्त्रीलक्षण Chap 70, and also बृहत्पराशरहोरा Chaps 75 and 81 Some items are common, but there are differences as well 26) In this discussion which is mainly in gāthās, there are a few अनुष्टुप् verses, see lines 26, 29, p 130, line 27, p 131 line 11 33) Note हस is used perhaps he has a Sanskrit text before him

Page 132—lines 1) We get some details about the विद्याधर clan here 14) That is how gods, men and Vidyadhars are to be mutually distinguished 27) We get here the description of the mode of worship

Page 133—lines 15) It is interesting to note how both ऋषभ and वरपेद्र are being associated with the शारदी विद्या

Page 134—lines 17) Here is the etymology of इश्वाडुवस according to Jaina tradition From his two sons भरत > आदिर्ययणस् and बाह्वलि > सोमयणस् started पूर्व and चन्द्र वसs द्दवभन् > वृषभवद् belong to the latter तसस [भगवओ] 25) विजया-सूरी or -नारी is reached after crossing विच्य as well as सस्य by one starting from वयोप्या 26) The first three verses are गीतिस All of them have गृवशयवक 33) Note the Apabhramśa forms here

Page 135—lines 6) This विजयासूरी is located on the shore of the Southern Ocean, see also below 155 19 21) We get here some idea of the equipment of the caravan Cf Lilāval 1065 f

Page 136—lines 4) Sometime the following verse or verses repeat the idea contained in the prose above That seems to be the stylistic feature of the author 27) Obviously तेज (मित्तेण)

Page 137—line 8) This idea of सार्वभौम has gone a long way to consolidate the Jaina Samgha consisting of monks, nuns, laymen, and lay-women

Page 138—lines 9) On पत्की see, OTTO STEIN *Jainistic Studies*, p 19 10) सत्वाह Gen pl ? 31) A serious conclusion is reached through jocular or half-serious arguments

Page 140—lines 2) The Varnaka has some Apabhramśa forms 29) सत्त्व=सद्रूप

Page 141—lines 2) Uddyotana speaks more than once about पचमुद्रिय लोय (see below 216 3) In this connection an observation of Dr R WILLIAMS (vide his thought-provoking paper 'Before Mahāvīra' J R A S April 1966) may be noted 'whilst the Śvetāmbaras hold that Rsabha pulled out his hair in four handfuls, the Digambaras prefer to say that his loca was accomplished in five handfuls (See *Śramana Bhagatān Mahāvīra*, V, part 1, p 298)' This difference does not seem to be sectarian 5) This gives a good idea of what a प्रत्यक्बुद्ध means in Jainism The equipments of a new monk are noted here

Page 142—lines 21) Here is a nice discourse on Dharma, its practice and objective The following details are available here The five Astikāyas, Jiva and Pudgala, and the resultants of their mutual relation, namely, the Seven Principles, जीय, अजीय, आस्रव, व्रथ, सवर, निजरा and मोक्ष are fully explained in §§ 233-34

Page 143—lines 4) Better read मज्ज विगहा जिदा 23) Perhaps पत्तव for पत्पर ?

Page 144—lines 1) Better read मुहुन न वापर वा 29) Note the syntax of the sentence—एकौ मती etc 30) R-ad अवलविक्रण वाव सजोदय जोदय कालतरविदवपा-मरण-फल

Page 145—lines 7) The metre is छित्तक or तोटक, having four सगण in each foot 9) Upon श्रम etc, see OTTO STEIN *Jainistic Studies*, (Ahmedabad 1948) pp 3 etc 10) Note the syntactical looseness of the sentence, quite natural in speaking

Page 146—line 13) It is interesting to note how concessions in the code of good behaviour are given according to the ability of those who practise them

Page 147—lines 14) A nice description of the gathering of dark clouds and of the advent of rainy season 21) This is a विपुला माया 25) सञ्जति is emended, but the original reading appears to have been सञ्जति 'covered', or 'thatched' 27) Some forms are in Apabhramśa

Page 148—lines 3) Better read मा जाण पदकाइ 11) Indra-maha, Mahā-navamu, Dipāvahi and Baladevotsava appear to follow in succession after the rainy season See प्राचीन भारतीय लोकधर्म (Ahmedabad 1964) by V S AGRAWAL

Page 149—lines 6) The prose passage has मृत्तलायनक and shows some Apabhramśa forms The trees mentioned here belong characteristically to the Western Coast, where obviously the विजयापुरी was located 14) Note पजि for पुण 21) Note the Apabhramśa forms

Page 150—lines 4) What a realistic sketch of the style of gossip of women folk carrying water! 8) कि तीए for क्तितीए is equally justified 18) It is a सब-चट्टण सड perhaps a residential school to which students from different parts of India have come, for instance, 1) लाट, 2) कर्णटक, 3) मालव, 4) काव्यकुब्ज, 5) मोल्ल or गीप्य, 6) महाराट्ट, 7) सोराट्ट, 8) डक्क or टक्क, 9) सिरिखट्ट or निरिखण 10) सैधव Śrikantha is the same as कुरुआङ्गल See A MASTER BSOAS, Vol XIII, part 4, p 1009 See below the notes on pp 153 Mathas are well-known in the South 22) Note भाष, डोविल्लिय, सिमण्ड are forms of plays 25) Branches of learning studied व्याकरण, बुद्धदर्शन, साध्यदर्शन, वैशेषिकदर्शन, मीमांसा, नैयायिकदर्शन, अनेकात्मवाद and लोकायत See A MASTER Ibid Jainism is covered by अनेकात्मवाद See *Annals of B O R I*, vols 48-49, p 247 f

Page 151—lines 7) Here are enumerated secular branches of learning, covering various arts, crafts and miraculous attainments Note the phrase 72 कलास and 64 विज्ञान, see above p 22, 1 f 12) Here is a specific reference to pupils who were given solely to the study of Vedas 18) The language in which the lads from that residential school are talking is typically conversational Mid Indian possibly imitating the contemporary spoken idiom as distinguished from the literary styles known to us in Sanskrit, Prākṛit or Apabhramśa For some annotations on this passage, see A MASTER BSOAS, vol XIII, part 4, pp 1010 ff जदिओ पयतो—the talk or conversation started पम्मुसद Passive third p smg 19) It is interesting how pure Sanskrit words are retained as it is done in the present-day Modern Indian Languages पच्छहु 1st p pl of the

present वरवत् 'white', 'fair' Or is it वरवत्? तपए is a post position or its use See 'Note on Two Post positions of Late Middle-Indo Aryan *Tanaya, Resi and Resamni*: by L. A. SCHWARZSCHILD *Bhāratīya Vidyā* Vol XIX, Nos 1-4, pp 77 ff, Bombay 1962 21) There seems to be some pun either on मोजन or स्पृष्ट preferably on the latter वणि colloquial of वण्य 23) The termination वास्तव्य seems to be affected by the following ते 24) अम्भोरि=अयमपि? Like अत्थि, सति also seems to serve the purpose irrespective of person and number 26) The remark of the prince clearly indicates that these (silly) boys have hailed from different parts of the country (*deśika*) and their chatter is inconsistent or disconnected

Page 152—lines 2) यो वृत्तात् is typically colloquial, compare in Marathi जो वृत्तान्त If one objectively analyses any speech of the educated people in any of the New Indo Aryan languages, it may not be much different, when judged from the point of view of literary languages like Sanskrit, Prakrit and Apabhramśa the admixture of Sanskrit words dropping of termination and syntactic lapses 4) This is definitely colloquial, running parallel to the literary current known now as Apabhramśa 6) सहियउ=सहृदय सहृदय उपपन्न्य or पटप्रज्ञ is an adept in the recitation of gāthas 7) श्यापी seems to be an imitation of colloquial pronunciation of श्यापी or गायी 8) It is an Anustubh Obviously, it is a mangled form of some standard lines Dr H L JAIN draws my attention to the following verse from the *Pañcatantra* वृद्धिरयं बलं तस्य निवृद्धस्तु कुतो बलम् । पश्य सिद्धो मद्रो मत्तं घसकेन निपातितं ॥ Many of the copperplate grants have a concluding line like this मस्य पश्य यदा भूमिस्तस्य तस्य तदा फलम् । 9) The Anustubh has 32 अक्षरस while the स्वन्धक has 32 मात्रास (12+20) in a line, being more or less an extension of the gāthā पुच्छहृ is colloquial for पुच्छहृ Apabhramśa allowed variation of any vowel for any vowel, plenty of it must have been there in the spoken dialect 11) This is a Dohaka (14-12) or द्विपद्यक (4×3, -, 4, 4--), but somehow मुपति and वत्त do not rhyme The first two पादस have eight syllables that is how perhaps it is mistaken as a श्लोक 13) पठहो possibly for प(ठ)हृ 13) It is a good gāthā, only वृद्धा should be substituted by वटहृण रदपराओ and अहरो are in the Acc sing through Apabh ०राज and बहह but really ०राय and अहर in Prakrit There are some Sanskrit spellings 23) Note दिद्वा देसवणिण There were provincial traders characterized by their various provincial languages (देस भासा), which are to be distinguished from literary languages (like Sanskrit, Prakrit, Apabhramśa) On these verses see A MASTER BSOAS XIII-2, 1950, pp 413 15 24) Gollas are an itinerant tribe They tend cows and sell medicines etc They are akin to Ābhīras They are described as dark Their speech is illustrated by बडडे or बडर, rather difficult to interpret 25) Generally speaking Madhyadeśa is the territory bounded by the river Sarasvatī in Kuruksetra, Allahabad the Himalaya and the Vindhya Here it refers to the central area of it, now a-days covered by Hindi of which तेरे तेरे काओ is a good ancestral specimen 26) Magadhas are the residents of Southern Bihar the expressions एप ले or एप ले (from एपे ले) have a clear Magadhī stamp Nom sing in ए and र changed to ल 27) अन्तरवद is the Doab between the Ganges and the Yamuna and it was a part of the Madhyadeśa कित्तो किम्मो must be from some predecessor dialect of Hindi The readings of P are कि ते कि मो (=अयम्) 28) कौर refers to Kashmiris

Page 153—lines 1) For इक्के J reads टक्के which refers to those who come from टक्क or the Panjab एहं=एह तेह=तेह 'here or there, or 'thus or that' 2) Those who came from सिमुदेण spoke 'बडरय मे' बडरय=ance? 3) माहए those who come from महदेव or Marwar 'अप्यां तुप्यां' remind one of Marwari अपाम we (incl) and Manjhi Panjabi *tupa* you (LSI) The author is not sympathetic in describing them 4) पूर्वजस (a clan of that name) are described to be pious and diplomatic (सविधिप्रहृनिपुत्र) spoke 'Oh that is not good' Dr D SHARMA adds the following observation on Gurjara (*Illyasthan through the Ages* Bikaner 1966 p 110) 'In the Pratihāra period (c 750-c 1018 A D) itself the earliest reference to the word, Gurjara is found in the *Kūvalaya mālā* of Uddyotana Suri written at Jalor, in 778 A D in the reign of the redoubtable Pratihāra ruler, Ranahastin Vatsaraja On its p 153, we find the Gurjaras differentiated from the Saradhavas Lātas Māhvas and Maravas and described as devoted to *dharma* and clever in matters of peace and war (Members of a barbarian horde could hardly have received this high praise, and that this is not flattery inspired by the author's stay in the Gurjara country can be seen from the description by Yuan Chwang who speaks of the king of Gurjara as "distinguished for wisdom, courageous, a deep believer in the law of Buddha and one who highly honoured men of

distinguished ability") Obviously, the differentia here is provided by the geographical location of these people. If the Lātas, Saindhavas, Māravas, and Mālavas mean respectively, the people of Lāta, Sindh, Mārwār, and Mālwa, the word Gurjara should naturally stand for the people of the territory known as Gurjara. And that a territory known by this name did exist can be seen from the description on p 282 of the same book which speaks of Śivachandra Gani's visit to Bhillamāla and also of his disciple Yaksadatta Gani whose disciples beautified the Gurjara-deśa with temples (*rammo Gujjaradeśo jehi kao deva haraehum*). Not very far from Bhillamāla, which was thus a part of Gurjara (not only according to Yuan Chwāng but also Uddyotana Suri) was Jalor, then ruled by Vatsarāja (ABORI, XVIII, p 137)." 5) लट covered major parts of the present Gujarat. The forms illustrated have some resemblance with Old-Gujarati forms. 6) मालव is the territory round about उज्जयिनी. The people there spoke 'भाय्य भइणी कुह' would mean 'you are brother and sister', if it makes a sentence. Perhaps they illustrate some phrase of Śauraseni, if not of Prakrit in general. 7) Karnātaka people अडि पीडि मरे (or अडि पीडि रमरे) 'are not Kanarese, but reading *adī* (*metri causa*) the first two words are good Telugu for 'that go'. The author is writing in the 8th century when major portion of the Telugu area was included in Karnātaka, or their boundaries were not identical with the present ones, and the script was almost common. 8) तार्प, Tārkas, i.e., Persians or Arabs, and their description is significant. The words 'asi, Kisi, misi' suggest Kīsmī's currents, but the three words seem to form the same phrase as in 'asi masi-kasi-vānija etc'. 9) Kosala, the Kingdom with Ayodhyā as its capital, had two sectors, Northern and Southern. The words 'jala, tala' are suggestive of the Chattisgarhi *jela, telā* (acc of the relative and correlative pronouns), used in the area formerly known as Mahākosala. 10) मरहट्टे, those hailing from महाराष्ट्र दिण्णले and गहियले correspond to Marathi past participles दिण्णले and घेतले 'given and taken'. The Prakrit model is obvious दिण्ण+इल्ल and गहिय+इल्ल. As we are guided by literary specimens, which are after all limited, some margin has to be made for regional and dialectal variations (of the normal type) in the predecessor forms. The Old-Marathi preserves a form दीहला 'given' found in the Pātan inscription of A.D. 1206 see, W. DODDREY. The grammar of the Jñānesvari, BSOS IV, part 3, pp 543-73, section 5. A form दीहली is found in the शानेद्वरी also, Govt edition, अ १२-५३. 11) The Āndhras uttered 'अडि पुडि, रडि' which may be intended for Telugu *adi, pondi randi* 'that, go, come'. 12) Here eighteen देशी नापास are referred to, but in the above verses the author has illustrated only sixteen. A MASTER opines that the two missing देशी भाषास are possibly Odra and Drāvidi, as in the *Natyashastra* a mountain tribe, the Pārasas inhabitants of Pārs or Fārs, and the Babbaras who are often mentioned, but not identified. 13) Measures of weight like पल, कर्ष, नाप ann रती are mentioned here. The next verse presents some difficulty see below the marginal notes on it.

Page 154—lines 7) Note the swift style. 10) Compare अण्डदत्त story, 53-54. Rather पात्रिपाहोरणी. 12) The metre is प्रमाणिका (अरल्ल) or नाट्य, the first line has four पादs, so also the second. There is some internal rhyme रबत, झरत ect. 14) दिट्ट व जयकुजर is a good अनुष्टुप् line. 21) Many of these ideas, almost in similar words, are found in the story of अण्डदत्त, included in the com of देवेन्द्र on the *Uttarādhyaṇa sūtra*, see verses 59 ff.

Page 155—lines 7) Here we have पात्र्य आश्चर्यs enumerated in the present context. 22) This story is found in the commentary of Devendra on the *Uttarādhyaṇa*, it is critically studied by R. FICK in his *Eine Jainistische Bearbeitung der Sagar sage*. Keil, 1888, also प्राइत कयासग्रह ed by Muni JINAVIJAYA, Ahmedabad 1921. 31) पावह Pass 3rd p sing, see also 156 l where the usual पाविज्जद is used. Thus we get here a list of persons and supernatural sources consulted to know about the unknown.

Page 157—line 19) May be that these are quotations from some निमित्तपात्र, verses partially akin to these are attributed to the Angavidyā and quoted in the commentary of Devendra on the *Uttarādhyaṇasūtra*, see CHARPENTIER'S Notes to his edition, p 311 (Uppsala 1922).

Page 158—lines 10) With a view to making the context romantic, the author has depicted the hero more as a romantic adventurer than as a pious soul ordained by Karmas to reach Vijayapuri for the spiritual enlightenment of Kuvālayamālā. 14) Here is a poetic description of a woman, from her foot-nail to the hair on her head—this mode of describing is seen in the

Ardhamāgadhī canon as well; see, for instance the description of queen Dhāraṇī in the *Aupapātika sūtra*, Sūtra 12 The description of Mahāvīra (Ibidem, Sūtra 16) however starts from the head and ends with the feet 25) On the ten stages of *śatpāṭya*, the following verses from the story of *apāhṛta* (in Devendra's com on the *uttarāḥṣya*) are interesting निमुण्जजइ पयडमिण भारहरामायणेमु सत्वेम् । जह दस कामावत्या होति पुड काम्यनथाण ॥ ४१ ॥ ३) पढमा जणैइ चित्त ॥) बीयाए महइ सयममुह ति ॥) दीहुण्हा नीसात्ता हवति तइयाए कयाए ॥ ४२ ॥ ४) जय जणइ चत्थी ॥) पचमवत्याए इण्जई अग । ५) ॥) न र भोयण च इच्चइ छट्ठावत्याए बामिस्त ॥ ४३ ॥ ५) सत्तमियाए मुच्छा ॥) अठमवत्याए होइ उम्माओ । पाषाण य सदेहो ॥) नवमावत्याए पतस्स ॥ ४४ ॥ ६) दसमावत्याए मओ कामी जीवेण मुच्चए नूण । (compare also पउमवरिय 15 46 f.) For a detailed enumeration of these from different sources, see R SCHMIDT: *Beiträge Zur Indischen Erotik*, pp 124 f., Leipzig 1902

Page 159—lines 18) The line कुवलदमात्ता etc has some metrical ring in some parts 29) The author has not given earlier any indication of these detailed activities of Kuyalayamālā

Page 160—lines 9) This context reminds one of सिंहसुमार and कुसुमावली in the *Samarūccalakhā*, 2nd Bhava राजहृदिका is present in both the places Hanubhadra introduces her in a painting and here engraved or cut on a भूर्जपत्र 18) Compare अहिषवदिदुण्डु etc and the द्विपदी lines below with similar verses in the *समराइच्चवहा* II, p 72 JACOB's edition 22) अवरलिबी, some different script, other than ब्राह्मी On some details about लिपि, please see H L JAIN: *भारतीयलिपि* में जैन धर्म का योगदान (Bhopal 1962), pp 286 ff., A NAHTA *जैनधर्मो में उल्लिखित भारतीय लिपियाँ*, एव इच्छालिपि in the *नागरी प्रचारिणी पत्रिका*, 75, 4, 343 f., also his *सर्वांगिक महाराष्ट्री लिपि का एव ग्रन्थ*, बलाना, January 1952 24) The metre is द्विपदी, which is called बुद्धवद्धय The second line is slightly defective

Page 161—lines 1) Elsewhere he is called महसिन, p 110 8 3) The structure is that of a *gāthā*, but the ring is slightly different 16) Description of the morning 18) This is a विदुषा गथा, so also the next

Page 162—lines 3) These are the practices of proptiation for getting a child 9) Kuyalayamālā is dark in complexion 21) Here is a discourse on what is *heya*, *apāḥeya* and *upekṣānīya* with reference to this and the next world

Page 163—line 14) He is a विद्याधरधमण, so he flies

Page 164—lines 3) The string of smiles adds a grace to the simple style, see also line 8 below, and lines 7 ff on p 165 11) Rather महामोहपामणेण

Page 165—lines 1) See p 158 4 17) These hyperbolic expressions show the author's mastery over expression 27) See notes on p 158 25

Page 166—lines 16) These *gāthās* are of the *Vipulā* type 32) Strings of such smiles evidence that Uddyotana is adept in his ideas and expressions

Page 167—line 1) The author says 'लोए मुणीयइ' because he does not accept the theory of creation Compare *साहुन्तलम्—अस्मा सर्वविधो प्रजापतिरभूत्* etc

Page 168—lines 8) This context reminds one of the *समराइच्चवहा* II, p 65 (JACOB's ed) 11) J ऐहिर but P ऐहिरा 23) Very often the use of कि in this text is a forerunner of Marathi की

Page 169—lines 3) The box for betel leaves has the shape of fish with golden wings 12) The advent of the cold season is being described A string of short sentences giving significant colour-strokes in a descriptive picture is a speciality of Uddyotana 21) Compare पञ्चवल्ग्व I 26) Some forms are in *Apabhraṃśa*, also in 33 ff on the next page 33) Those who scorched themselves with five fires are qualified as Mahāmunis

Page 170—lines 7) These astrological details need scrutiny, especially with regard to their source 12) The *लक्ष्मणहूत* is coming at night, as is the custom in some parts of India 21) Pre-wedding preparations in the palace are being described

Page 171—lines 3) There is a description of the Wedding of सिंहसुमार and कुसुमावली in the *समराइच्चवहा* II, pp 74 ff 11) Compare the four *paṭṭas* with *समराइच्चवहा*, p 80 18) These four verses are in a *समन्तुवपी* metre, called *सबुलक*, each line of which has 16 *matras* (6, 4, 4, 2) From the second verse onwards, the lines are interlinked with *श्रुलशयमक*

Page 172—lines 4) Note how a long passage, quite a nice one, is absent in P 19) There is a slight metrical defect which can be removed by reading मुमह for मुचह, so also in 12 where the emendation is suggested, or अवणेहिही 16) This passage is found only in one of the *MSs* 18) बीर Gerundive form, cf *Kannada* forms like *modi* 28) *द्विपण्ड* is not recorded in the *PSM*

Page 173—lines 8) The expression अणायसील etc is really out of place, because they are now husband and wife, the whole atmosphere, therefore, is a bit artificial though quite catching and romantic 17) Either the whole episode is a later addition, at a second thought, or we need here a sentence तत्रो निगमो सहीसर्वो 1 Once the friends had gone out (p 172 4), but they were again called in to arbitrate this dispute The context does not suffer, even if this episode is omitted 25) सह+आपिता=सहविद्या? 32) विजया is situated right on the sea shore, and its southern fort-wall is washed by the waves of the ocean 35) Read कवचत्वकतमाममोज

Page 174—lines 7) Here is a दण्ड in four lines each line opens with 6 रु and a number of रणस (—U—), so it may be called in general उल्लिख or in particular प्रचित (as defined by some) 14) The metre is सनुलक, see the note on p 171 18 20) These विदास are also known by the name छप्पण्य or पटप्रस 21) (1) प्रहेलिका is a 'riddle or conundrum' thus defined in the *Kāvyādarśa* (III 97) which enumerates sixteen sub types of it श्रीडागोष्ठीविनोदेषु तन्नोराकीर्णनमणे । प्रत्यामोक्षे चार्थ सोपयोग्या प्रहेलिका ॥ Bāṇa mentions it—कदाचिद् अक्षरच्युतक-यात्राच्युतक-विन्दुमती-सूक्ष्मपदाप्रहेलिका-प्रदानादिनिर्मितासमोमसुखपराङ्मुख (ed PETERSON, Bombay 1900, p 7, line 22, see his notes on the same, especially the extracts from the com) See also Dr P V KANE'S notes on the *Sāhityadarpana* I 2, p 23 f (Bombay 1951) The *Kamasūtra* (I 3) puts it as one of the वलाः The reading (2) गूढाञ्चो is uncertain, P reads instead बूलाञ्चो Is it गूढाञ्चो? (3) अतिम-नरराञ्चो=अत्याक्षरिका, which is also known as प्रतिमाला On this see P K GODE The history of the Art of capping verses, in the *Dr S K Belvalkar Felicitation Volume* (Delhi 1957), pp 169 74 These three, according to Uddyotana, are quite popular, current even among the cowherd boys 25) (4) विन्दुमती—According to the definition given by the author the last syllable also should have been an alphabet PETERSON in his notes, referred to above, gives an illustration which has *brāhmi* in the first and the last syllables

Page 175—lines 3) सप्तविंशत्यु? (5) The name of this riddle is वृद्ध° or अद्वाविदञ्चो The first line gives a clear definition of this 4) This line and the illustrated verse are in Sanskrit 10) (6) प्रसूतोत्तर of which so many alternatives or varieties are known, arising out of grammatical or dialectal etc variations See Hema *Kāvyānusāsana*, v 4 (Bombay 1938) p 323, especially the *Vṛkka* 14) By प्राकृत the author has the standard dialect (either माहाराष्ट्री or शौरसेनी) in view that is why he mentions also अपभ्रंश, पैतायी and मगधी 15) गूढोत्तर is an important variety of प्रसूतोत्तर which is illustrated by Haribhadra also in his *समाराङ्गवहा* pp 610 f 21) (7) पटुटठ (=एषट्ठायं or पुष्टायं?) 23) The author is using some explanatory words in Sanskrit क प्रजा-पतिरहित etc is a good श्लोक, with three pādas in Sanskrit and one Prākrit

Page 176—lines 1) (8) अक्षरच्युतकम् is illustrated in the Notes of PETERSON referred to above thus अक्षरस्य वर्षस्य च्युतिर्यत्र तदक्षरच्युतकं यथा—कुर्वन्दिवाकरस्तेषु दपञ्चरणदम्बरम् । देव योष्माकसेनाया वरेणु प्रसरत्यसौ ॥ अत्र करेणुपवाककारच्युती द्वितीयाप्यप्रतीति । 4) (9) मात्राच्युतकम् is thus illustrated in the Notes of PETERSON referred to above मात्रायाश्च्युतिर्यत्र तन्मात्राच्युतकं यथा—मूलस्थितिमथ कुर्वन्मात्रेर्जुटो यताक्षरं । विट सेव्य कुलीनस्य तिष्ठत पथिकस्य स ॥ विटपदादिकारमात्राच्युती वटस्याप्यस्य प्रतीति । See also Hemacandra's *Kāvyānusāsana*, v 4 (Bombay 1938), p 315 6) (10) विन्दुच्युतकम् 9) (11) गूढच्युतकम् 12) (12) मणितत्पत्ता—what is intended to be said is not apparently said 15) (13) हृदय-नाया or -माला, हृदय seems to indicate the central theme 17) (14) पौष्ट=पद्यम् The *Kāvyānusāsana* (p 321) *Vṛkka*, illustrates what is called पद्यमन्व, certain syllables being arranged in the lotus One author gives two illustrations 21) (15) गाथापद्यम् In both the gāthās the second half is identical 25) (16) सविधानकम् The prose lines explain the significance, गरए as well as गर ए (=अरे पुरित ए तए ति) 30) (17) गाथापद्यसम् The idea underlying this is explained in line 31 32) (18) प्रथमाक्षररचितम् The first letters of the four quarters of the Gāthā are meant

Page 177—lines 1) Better combine the readings of both J and P, and read thus with a little emendation 'दासो ह ते' ति कानयतेषु 2) छप्पण्य=पटप्रस See my paper on the छप्पण्य-गाथाञ्चो in JOR, vol XI, 4, Baroda 1962 15) विजयापुरी is on the shore and close to the forest 25) Here is a catching discourse on Samyaktva, religious faith or spiritual conviction, which is a shelter and safety to the soul in Samsāra It is likened here to 'a plank in the sea', 'a caravan in the forest', 'a track in the thicket', 'a lake in the desert', 'food in famine', 'fire in winter', 'the wish giving jewel for the poor', 'a supporting branch in a rushing stream', 'armour on the battle field', 'sun in darkness', 'a lake in the burning forest', 'a supporting branch on a precipice', etc

Page 178—lines 25) The similes are quite effective 32) The author has a fund of useful information from which he draws suitable illustrations, and his discourses carry a great effect on the minds of his readers and hearers

Page 179—lines 7) Read जल्य for जलण 11) उ in some of these words may stand for short ओ 19) Better विषाण for विषाय

Page 180—lines 24) That gives some ideas of the preparations of the Journey to the east 31) This context reminds of Śakuntalā who takes leave of trees etc in the fourth Act of अभिज्ञानसाकुन्तलम्, IV 8 ff

Page 181—lines 16) Here कुवलयमाला is taking leave of domestic birds and beasts 25) Here are the rituals before the प्रमाण

Page 182 line 6) Here follows a poetic appreciation, in comparison and contrast, of prince Kuvlayacandra and princess Kuvalayamālā, by themselves and in relation to others

Page 183—lines 19) विजयापुरी is obviously different from जयन्ती पुरवरी 24) Here follows an exposition of good and bad सुकृतस, perhaps from some अनुसारात्

Page 184—lines 10) Compare पञ्चमन्दिर, 94 35-36 25) On his way back from Vṛjayāpuri the prince first crosses the Sahya mountain 28) The monk is neither a Tāpasa nor a Tridandin His three characteristics are (i) The hair on his head is pulled out lately, (ii) he is wearing white garments, and (iii) he has a bunch of feathers in his hand, apart from his captivating appearance 33) As his eyes are winking and his feet touching the ground, he could not be a god, but he is a विद्याधर who has recently entered the order of monks

Page 185—lines 8) Lata deśa is said to be known for Deśabhāsās 18) Here is introduced a screen or scroll on which the सप्तारचक्र is painted 21) Here follows an attempt to present various sketches from this world, of persons showing their activities and the consequences to which they are subjected here and elsewhere 27) A king with his activities 32) The robbers and the robbed

Page 186—lines 6) The cultivator and the head of the family, their minor and major sins 18) The plight of the family-members on the death of the head of the family

Page 187—lines 6) In this paragraph the amorous enjoyments of the couple and their consequences are described 20) Singer, wrestler, wealthy, learned, ascetic, archer, a woman in delivery pains etc are depicted in this para

Page 188—lines 8) Wedding and the stages, child to old man, both happy and unhappy, are depicted in this para 20) A king, a greedy sea-farer, a fisherman, a trader, pious men etc are sketched in this para 31) Hereon follows a sketch of the animals, killing each other with natural antipathy, eating one another for food, and they are all suffering under the sway of rāga and dīṇa

Page 189—line 18) This para depicts the scenes from hell

Page 190—line 14) Hereonwards the मोक्ष is sketched, and the effect of all these scenes on Bhānu

Page 191—line 1) This episode gives some glimpses of the contemporary vocations and ways for earning livelihood and wealth

Page 192-3—line 27) Hereonwards we get symbolically spiritual interpretation of agriculture (l 27), tending cattle (l 29) seafaring (l 33) mining (p 193, l 2), carrying merchandise (l 4) begging (l 6), gambling (8), fighting (12) wrestling (14) miraculous eye-paint (15), managing a demon (18) miraculous spell (20), and winning divine favour (22)

Page 194—lines 1) Better जो एष उद्धान वट्ट सो सुम । 18) Here we get some information about initiation into the order and equipments of a monk 33) The imagery of the morning twilight is very nicely put

Page 195 lines 12) Here we are introduced to Dhātuvādins, alchemists, who are busy in converting baser metal into gold 20) Read मूसा अतोक्वत पाच रसा । 25) Here some glimpses of the technique of alchemy are available 29) मुञ्ज and तव are synonyms 30) नरेन्द्र a charmer, magician

Page 196—lines 2) नरेन्द्र has a double meaning, a king, and also a magician 5) किं अर्थ [अर्थ for अर्था] रसवदो । वि जमरिखो it is a metrical unit 32) जोगीपाहुड is the name

of an ancient text, see, for some details about it, J C JAIN प्राकृतसाहित्य का इतिहास pp 673 etc , also *Anekānta*, vol II, pp 485 f

Page 197—lines 6) Rather जोगीपाहुडमि नजिय, see p 196, line 32 above, for a similar reference to जोगीपाहुड Or whatever the Sarvaṃya has preached in this respect is जोगीपाहुड itself 20) That indicates the great authority of the जोगीपाहुड 21) जणिय is used for the plural 22) What are known as Dhaturvādins in common parlance have three specific classes क्रियावादिन् तरेन्द्र and धातुवादिन् They are further defined and explained

Page 198—lines 7) Here the morning is being described 11-12) These two verses show, with vowel-grade variation here and there, 24 (11-13) मात्रास in each line, and the pattern may be called अबदोहक Better read चक्रायए with J 13) This is a gathā 18) These three Sanskrit verses are in the अनुष्टुप् metre 23) Here we get some idea of his, or of any prince of that time, travelling paraphernalia 27) Read उच्छलिणै or उच्छलिण हलवोले

Page 199—lines 17) Are we to read ढ ढ for डड? 28) Here is a वर्णव of the town decoration

Page 200—lines 8) The ceremony of योवराज्याभिषेक is described here in this paragraph In this context, please note the observations of Dr D SHARMA (*Rajasthan through the Ages* Bikaner 1966, p 314) "No book gives a description of the Yuvarāja's rights and duties A fond father must have left much to his son (See the *Upamitabhava prapanchikātha* pp 237-238, *Talakamañjari* pp 93, *Kuralayamālā* p 200) By giving him an impressive coronation, attended by all the influential sections of the society, he tried to ensure his peaceful accession and mostly succeeded in his objective Led by the ruler, the Mahasāmantas shouted, 'Victory to the Yuvarāja', as they poured on him scented water from gold pitchers, interspersed with auspicious articles like tender shoots of leaves, lotuses and other flowers (*Kuralayamālā*, p 200) And further solemnity must have been added to the accession by various ceremonies The minimum age at which a Kumāra was made a Yuvarāja, probably, was 16 years It was not necessary that he be 25 years old, as assumed by some writers on Ancient Indian Polity' 11) जेवकारिओ=जवकारिओ=जवकारित

Page 201—lines 16) This indicates how कुलपमं (in which the कुलदेवता played an important rôle) was important 21) That is how the same mother deity gets different designations or names under different contexts 28) मात्रा and वर्ण(क) refer to written symbols for vowels and letters (in general) Possibly -वर्णय stands separate and without case termination It is a good description of a palm leaf Ms The leaves (lit the bunch of leaves) are as long as the wooden boards (पट्टान्त, or even पट्टान्त), between which they are packed The script is ब्राह्मी, and the letters which are inscribed on palm-leaves are covered with the fluid or powder of मखर

Page 202—lines 1) This paragraph summarises the fundamentals of the Dharma which the kuladevatā has given to him in that Moksā or Liberation is achieved through *darśana jñāna* and *cāritra* The five Vows Ahimsā, Satya, Asteya, Brahmacharya and Aparigraha are to be practised All beings, like oneself, yearn for *sukha* and dread *duḥkha*, so one should be kindly and friendly to all the beings, both *trasa* and *sthāvara*, treating them all like oneself Mind speech and body must be duly disciplined for proper behaviour, and one should lead an austere life cultivating qualities like *śamā* etc The passions should be subdued without any pretence, and ultimately one should give up the world, plunged in study and ever intent on Jina who is free from *rāga* and *dveṣa* It is thus that the self is realised This Dharma gives the fruit of Moksā and is the source of all happiness 12) Amitagatī's Sanskrit counterpart runs thus—
सर्वेषु मेरी मूलिणु प्रमोद विच्छेपु जीवेषु वृषापरवम् । माय्यमभाव विपरीणवृत्तो रादा मगामा विदधानु देव ॥
All these go back to a Sūtra of Umāsvatī—मेरीप्रमोदरादायमाम्यम्यानि च मद्ययुपाधिचिच्छमाम-
विनमेयु । व० म० ७-११ 17) जय=जं 23) दिक्षा, initiation rather than renunciation

Page 203—lines 1) Dharma, as an all-round socio-religious organisation, needs at least the following constituents an object of reverence, scripture, teacher and a group of followers But often *dharma* is used in a limited sense also, and it means, some ritual, some belief, some cult, some tenet, some tradition, some custom and so on It is in this limited sense that the author is presenting different *dharman* which the King rejects one after the other, because they do not tally with what the Kul-devatā has given to him in the scriptural Ms It is better that we read

अम्हच, of Konkani, आमचो, agreeing with धम्मो 21) What the religious teachers are going to state is धर्मवित्तेप, and not Dharma as a whole or in its entirety 23) This corresponds to the Buddhistic view, stated possibly in contrast to the Jaina view which is given in that text by the Kuladevatā 27) The two view-points, given in lines 27 and 31, look apparently alike that may be the reason why J omits the first and P omits the second Both of them have the Sāṃkhya terminology as their basis The first is specifically attributed to Tridandins but the second is stated anonymously 35) Equating Kṛpṇa with Paramāitman, this verse echoes many bits from the भगवद्गीता—see, for instance, VI-29, 31, XIII 16, 27, XVIII-20 etc Compare also the Śvetāśvatara VI 11—एको देव सर्वभूतेषु गद etc Cf सूयगड 2 6 47 Also the verse एव एव हि भूतात्मा भूते भूत व्यवस्थित । एवमा बहुधा चैव दुश्यते जलवज्रवत (सत्यसासनपरीक्षा § 6)

Page 204—lines 3) In lines 3 and 5, Brahmanical sacrifices are put forth as the religious practices 9) See the variant line in P 11) Here the case for बान्द्रस्वधायन is being pressed 13) See how lines are improved upon in one or the other Ms 15) Dana is the highest dharma of the house-holders 18) P omits lines 18-21 and J omits 22-25 Their contents are such as to induce one to argue that they are alternative passages or both can have a legitimate place in the text In the first view, the term अर्द्धत is being understood in a different context In line 22, are we to read स दृढ वय-स द्वैतवाद? 27) This is a typical case of devotional dedication carried to extreme some such cases are reported even to day, and social reformers are up against them 31) This is self immolation in fire or water as a part of religious end Such practices are reported at various localities see K K HANDIQUI *Yāśashilaka and Indian Culture*, pp 391 f, especially foot note 6

Page 205—lines 1) एव बालय-मरण would have been more suited for Jaina terminology 3) The king, while rejecting this view is putting forth the Jaina view, which is prescribed primarily for monks these are socially beneficial acts which involve बह्वारम्भ inevitable in the case of a layman सावकलेखो बहुपुष्परसो । 5) Note the alternative line given by J, which is less popular in expression 6) On this point, the author has expressed himself more than once earlier internal purity by removing Karmic dirt is more important than outward cleanliness achieved by bathing in holy waters or at holy places 9) The alternative verse of J is quite dignified 11) Here is a case made for Varnaśramadharmā in refutation of which, the Jaina definition धम्मो बह्व्यसहावो is stated 15) Building of temples for the worship of god is accepted by both but the king raises the point 'which god?' 19) The reference is possibly to an image of man (representing some god?) made of earth is to be created and some mantras are to be repeated before it with a view to burn one's sins 23) Dhyāna as means of Mokṣa, is accepted, but the king wants it to be accompanied by tapas austerities, śīla rules of good behaviour, and niyama self imposed restrictions 27) Obviously the king means that विनय should be shown to those who are deserving, but not to पावत्रण simply because they are elderly etc 31) This is the patent view of the नास्तिक school 35) This refers to giving gifts to Brāhmanas

Page 206—lines 3) This seems to be the view of Kāruṇikas 'who also according to Vacaspati Mīśra were one of the Śaiva sects As the name Kāruṇika, however, alternates with that of Kāruka siddhāntins in the commentaries of the Śaṅkara bhāṣya on the *Brahmasūtras* and the Kalamukhas in the commentaries of Rāmanuja and Keśava Kāśmirin, the three terms, Kāruṇika Kāruka and Kālamukha can probably be equated (*Rajasthan through the Ages*, Bikaner 1966 pp 412 13) 7) No one has any right to kill any one on any pretext—that is the stand of the king 9) The point at issue is not clear 11) This is an interesting view that the पडर विक्खु wants to avoid all animal products treating them on par with fish Haribhadra also refers to them and their view (*Samaññasāṅgī*, pp 552 53, ed H JACOBSON Calcutta 1926) On the exact meaning and identification of पाण्डुर विद्दु see B J SANDESARA A Note on the word Śvetābhikṣu, *Journal of the Oriental Institute*, XVI, No 2, pp 120 f These ascetics possibly besmeared their bodies with ashes, and hence called so Early tradition identifies them with Ājivikas In this connection see N SHASTRI *Development of Religion in South India*, Longman's Publication 1963 p 115 P.śāra seems to be a non Brahmin temple priest 19) The *Hitopadeśa* (1-183) has a verse like this—यन् पुण्येयता हसा वृकाश्च हस्तिवृता । मयुःसचिचिता येन स ते वृत्ति विद्यम्यति । The king makes it plain that Karma is only another name of Vidhā 27) Īśvara, as the guarding

force behind human activities, is rejected by the king. The author of the *Rajasthan through the Ages* (Bikaner 1966), pp 396 ff has some comparative observations on these religious tenets and rites. 33) There are many people who are capable of discriminating between Dharma and Adharma—that is how and why some people practise renunciation. 35) Knowledge is considered to be more important than good behaviour. This may be an attack against some Sāṃkhya followers. See K. K. HANDIQUI *Yāsastīak and Indian Culture* (Sholapur 1949) p 229.

Page 207—lines 3) This is the Jain doctrine according to which one should abstain from five sins and adore Arhat as deity. This tallies well with what was written in the Ms given by the Kuladevatā. 9) Every one is free to practise the religion professed by him, whether it is or is not acceptable to the king. 11) Dharma is based on the Āgama which constitutes the words of an Āpta who is free from *rāga* and *dveṣa* etc. (line 14) Samantabhadra's description of *āpta* is helpful in this context (स्तनकरण्डक ५-९) जाप्येनेत्सत्रदीपेण सर्वजेनाग्नेयिना । भवितव्यं नियोगेन नायथा ह्यप्यता मयेत् ॥ सुविपासाजरातद्वृजमान्त्ववमयस्या । न रायद्वेषमोहाश्च यस्यात्त म प्रकील्यते ॥ The knowledge of Āgama is inherited, like the throne, through a succession of Teachers. Why the Āgama is authentic and authoritative is explained in lines 25-26. 31) Note the distinction between *बुद्धधर्म* and *मोक्षधर्म*.

Page 208—lines 1) In this paragraph the prince reviews his career upto this time. 23) When a monk says *धर्मलाभ* it is only a blessing. Compare in this context the other expression *सद्धर्मवृद्धिरस्तु* more current in the South than in Gujarat.

Page 209—lines 9) Here we get some details of the दीक्षाविधि. 16) This is from the उत्तराध्ययनसूत्र III 1. This and the next paragraph explain fully this verse. 18) This is a detailed explanation of what is known as *युगलमिलादृष्टान्त* which illustrates how rare the human birth is. On the rarity of human birth, Mātṛceta gives a similar illustration in his *Adhyardhaśataka* सोऽद्वाप्य मनुष्यत्व ससद्धर्ममहोत्सवम् । महार्णवयुगच्छिद्रकूम्रवीनापंषीपमम् ॥ ५ ॥

Page 210—lines 1) Here follows the उपनय, explanatory application, of the दृष्टान्त noted above. 12) Even if one is born as a man, to belong to a worthy family etc. and to get Jina-dharma are something equally rare. Compare उत्तर० III 1 X 4 ff. That Jina dharma is rare is nicely explained with a number of apt similes.

Page 212—lines 1) एव च तस्य मुनिषो has a metrical ring. The Danda should be put after कालो, and not after कुलस्यचरस्य. 6) The author explains how one's Karmas are all powerful and how their consequences are certain and cannot be escaped. 10) A philosophical attitude like this that one is responsible for the consequences of one's own thoughts, words and acts definitely enables the individual to behave better and supplies a stable base for the moral balance of the society. This is really to the credit of the Jain teachers that they have been able to evolve a philosophy of conduct uninfluenced by any reliance upon Super natural intervention or guidance. 32) Uddyotana stands almost unparalleled in this peculiar style of presenting a string of short and effectively varied sentences and clauses.

Page 213—lines 7) युवराज is *de facto* entrusted with the powers of the king of course, the context may not allow us to generalise about the contemporary practice. 11) Heretowards is expressed a genuine yearning for adopting the life of renunciation characteristic of a Śramaṇa or Jain monk. 23) This shows how renunciation even during boy hood was lauded at the time of Uddyotana, to-day, however, though now and then practised, it is not looked upon with favour by the society in general.

Page 214—lines 6) Some of the similes are quite catching. 13) In the view of the author, it is never too early to adopt *śrāmaṇya* perhaps boy-hood is better suited for its adoption. 16) The two verses, one in line 16 and the other in line 18, are paralkilly drafted. What is true of Sūrya is also true of the Jina sūrya. 20) It is a prayer in Sanskrit and the metrical form is मनुष्टम्. Rātnaprabhā's Sanskrit Digest reads शोच for मोज. 21) See above p 183, line 13 f. 31) The Sanskrit text (p. 72 f) rightly renders the last pāda thus—पमेव हरिणा गति ।

Page 215—lines 12) The normal form of blessing is धर्मलाभ. 29) ए is possibly a contraction of एव or एव.

Page 216—lines 4) A गुप्त was assigned to him. It obviously means a party or group of monks organised for विहार or tour, see also line 6 below. 22) They are called *सुमार्गिन*.

Page 217—lines 10) Note the Mas Nom sing in ७ 21) Here the setting of the Samavasarāna of Mahāvīra is comparatively simple only three items are mentioned—प्राणरक्षण, ध्यानरत्न and स्वामोपारण 28) Here विष stands for मास, naturally the reading दिव पातु gives better sense Moka is the real shelter and that is reached through Samyaktva (Cānta or Kuryā?) Jñāna and Darsāna Samyaktva is variously explained here We can suitably read सम्मत्तगणविरिचयिणश्च etc 29) Here सम्पत्, ज्ञान and दर्शन are mentioned (also at line 13, next page), elsewhere सम्पत् and दर्शन mean the same, and the third item is परत, विरिया or चाग्नि May be that चाग्नि is being partly included under सम्पत्

Page 218—lines 10) Here the characteristics of a सम्पद्दुष्टित्री are being given Compare सर्वविशिष्टि on the १० सू० 1 2—तन् [सम्पत्दर्शन] द्विविध, सत्तावीनरानविययनदत् ॥ प्रथमपदानुवृत्त्यास्मिन्व्यापदि-
व्यतिरालम्ब प्रथमम् । अथविशुद्धिमात्रमिदम् ॥ 11) See the discussion of the भावना, or the attendant clauses of the व्रत in the तत्त्वार्थविद्यमञ्जर, VII, 11—संशोभोदरदण्डमध्यस्थां च सम्पद्गुणाधिरक्षिप्यमाना-
विन्देयु । 16) Compare १० सू० VII 12—अवनायावभावा वा युवतर्गम्यम् ॥ 21) Here are being explained the दोष or अनिवाह of सम्पत्, compare १० सू० VII 23—सम्पद्गुणाधिरक्षिप्यमानादुष्टि-
प्रतहागस्तथा सम्पद्दुष्टेतिवाहः । Pāyapāda raises the point how they could be just five when elsewhere they are enumerated, in their negative aspects, as eight limbs of सम्पत्, see the *Ātmanānāṅka-Śrāvakaśāstra* 11-18 31) These pathy instructions summarise more or less, what is discussed above

Page 219—lines 4) By saying एव दण्ड रथ, the author takes सम्पत् and दर्शन to be identical 7) Jñāna must be backed by Darsāna and Carāṇa 8) Better उपपत्ता with P 13) Here we get the basic justification of the doctrine of Ahimsā 17) Hereonwards we get some apparently 'flimsy' arguments to defend or justify हिंसा, some of them are interesting in view of the basic philosophical or moral approach 29) Cf १० सू० VII 3—प्रसन्नपादाप्राणव्यवसाय हिंसा । 30) Cf सिद्धमेत (in his दर्शनशास्त्र)—विशेषयति चागुनिन च वपेन गद्यपद्ये, गिव च न परात्मदण्डपरममुनेवदिते ।
बधायनमभ्युपैति च परात्र निजन्त्रवि त्वयावमविदुसाम प्रथमहेतुपाणि ॥ ३-१६

Page 220—lines 1) The first महाव्रत is duly observed by one who adopts the five ममिषि, but the list of the so-called Samitis here combines two items, known as भावना and ममिषि else-
where—वाचमनोपुत्रीर्वादानविशेषसमिष्यान्विक्रियानमोव्रतानि पञ्च । १० सू० VII 4 and दर्शानुपपादाननिशयो
त्सर्गा समितये । Ibid IX 5 See also the *Ācāraṅga* Book II, Lecture 15, 1 2) Here the second
व्रतसाधयविरमण is defined and its consequences here or elsewhere are explained 15) अनीकवचन
is of three kinds सद्भावप्रतिषेध अर्थांतरभाषण and निन्दा which are duly defined 19) Truth must
serve, and is subordinated to Ahimsā 23) It is to be guarded by five भावना which are explained
hereafter The १० सू० mentions them thus दोषगोमनोरत्नवृत्त्यभ्याप्त्यानायनवीचिन्नापण च पञ्च । VII 5
27) B iter इहोपासीत The seven kinds of fear are thus enumerated इहोपासीतान् यन्निमरणवे-
षान्मत्ता । सत्तविह भयभद निदिष्ट निगर्विदोहि ॥ see Subhacandra's Sk com on the *Kaṭṭiyānuppakāṣā*
(Agas 1960) p 232 30) Hereonwards अदिष्णादाणविरमण is explained 32) That is the rationale
of this vow much the same as in the case of Ahimsā

Page 221—lines 1) The third महाव्रत is guarded by five Bhāvanās, which agree more with
the enumeration in the *Ācāraṅga* II 15, iii p 206-7 (JACOBI'S Translation) than with the one in
the *Tattvarthasūtra* which runs thus दुःखागारविमोचितासासरोपरोषाकरणमध्यमद्विमवादिमवादा पञ्च ।
VII 6 9) The fourth महाव्रत is मैद्युनविरति or ब्रह्मचर्य The characteristics and consequences of
sexual pursuits are described, and then follow the five Bhāvanās the first being a little different
from those in the *Tattvarthasūtra* स्त्रीसाधनयाप्रवणतमनोदूराङ्गनिरोधणपूर्वतामृत्तरणद्वेषेष्टरसस्वतीर-
सस्वस्वपा । VII 7 Cf उत्तराध्ययन 16 25) The first line presents some metrical handicap
B iter इधोपमुपहवज्जियार्थं वनतीर्षे अछद पीतयो । and it is a विपुल type 31) The fifth vow is
परिग्रहविरति Greed is the root cause of attachment for possessors, and it makes him unhappy
here and elsewhere 32) Note the popular verse अर्थाभयर्जने दुःख दुःख मरणात् तथा । आये दुःख व्यप
दुःख विगर्था कष्टसत्रया ॥

Page 222 lines 4) The five Bhāvanās which sustain well or guard this last महाव्रत are
these मनोक्षमनोक्षेत्र्यविययराद्वेषवर्जनानि पञ्च ॥ VII 8 The author often calls these भावना as
समिषि 5) विमुक्ति guarding mind speech and body, and निदण्ड refers to hurtful behaviour
through mind speech and body thus both amount to the same contents put positively and
negatively The author says निदण्डवित्तमन, has he in view three fold acts, दुःख वारिता and अनुमादित?

Otherwise the use of धनस् loses significance 8) Note the distinction between अणुव्रत and महाव्रत the former is prescribed for a limited period in the case of a house holder and the latter is prescribed for a monk for the whole of his life 9) Hereonwards there is an exposition of three गुणव्रतस and four शिक्षाव्रतस, which stand thus—दिव्येशानर्णदण्डविरतिसामाधिकप्रोगोपवासोपनोगपरिभोगपरि-
माणातिथिसविभागव्रतसपत्रद्वय । तं सू० VII 21 For details see also the उवासगदसाओ On the enumera-
tion of गुणव्रतस and शिक्षाव्रतस there are minor differences here and there 16) Compare मारणान्विची
मलेखना जोपिता । तं सू० VII 22 19) Hereonwards the व्रतचारस of the above vows and सलेह्या
are described Compare उवासगदसाओ I 45 ff and तं सू० VII 25 ff Uddyotana appears to
follow the *Tatparikasutra* closely

Page 223—line 4) The term वील is used for the वृण and शिक्षाव्रतस, see also the तं सू० VII 24

Page 224—lines 7) Here बम्पापुरी is mentioned, but elsewhere, p 217, line 11, it is वाच दी

17) अनङ्गुमार is the name of Mahāvira in one of his earlier births 31) सक्कारो=सक्कार or सक्कार ?

Page 225—lines 7) 'you yourself get burnt' 13) गारहिल्ले=गारहिल्ले 24) Some of the
expressions have a metrical ring

Page 227—lines 1) Hereonwards there follows a fluent exposition of the twelve Anuprekās
1) वनित्य, 19 20, 2) अक्षरण-, 21 23, 3) सत्तार-, 24 32, 4) एक्त्वं-, next page 1-4, 5) अमत्त्वं-, 5 8,
6) वपुचित्त- 9 23, 7) आसव-, 24—(next page) 2, 8) सवर-, 3, 9) निजंर-, 4-7, 10) लोच-, 8, 11)
पम-, 9, and 12) बोधितुलंभाव-, 10 11 The enumeration agrees partly with तं सू० and partly with
other Prakrit sources For a detailed discussion about them, see my Intro to the *Kārtikeyanu-
prekṣa* (Agas 1960)

Page 228—lines 11) The author gives here his ideas about digestive process inside
25) वेगसरो (?) 28) Some of the illustrations are interesting

Page 229—lines 6) Are we to read विरम्मए for च रम्मए ? 19) Better read विईए for डिटोए
25) See the notes above on p 96, line 5 and p 110, line 7 There is some confusion between
the names in heaven (पद्मसार and पद्मवर) of मानवट and मायादिव्य

Page 230—lines 1) Here, in this paragraph, the author makes out the point that a Samyag-
dṛṣṭi, without good conduct (a *śrāta*) will be unhappy, but, if he is endowed with good
conduct (*śrāta*), i.e., he abstains from all sins and is pure in mind, he is happy 12) This is an
अनुष्टुप् verse 13) The term पञ्चावगण्य obviously means questions and their elucidations (in
reply) thus the contents included under the title पञ्चावगण्य are out of place 20) The grades
of existence, the physical disabilities and equipments, intellectual gifts, possessions and other
worldly environments depend on one's own Karmas, and what Karma lead to what types of
consequences is elaborated here in §§ 356 onwards 32) The tendencies and acts which lead the
soul to hell (lines 32 to p 231 line 1), see तं सू० VI 15—ब्रह्मात्मपरिग्रह्य गारणस्यायुष ।

Page 231—lines 2f) The tendencies and acts which lead to different *gatis* (ll 2-4), to
different genders (ll 5 7), to duration of life (ll 8 9), to comforts (ll 10-11), to fortune (ll 12 13)
to grades of intelligence (ll 14-15) to pangs, fortitude, and fruitfulness (ll 16-21), to frustration
(ll 22 25), to defective organs, different social status and unbalanced routine (ll 260 to p 232, 1 4),
but one who is endowed with three jewels attains liberation 10) Compare वज्रालम्ब, 5 8 first line

Page 232—lines 24) The name of the king is रणगदो=रणगदो, but P reads रणगदो
Both the spellings are available—विणयुमदो and विणयुमई P is partial towards the second One the
next page, line 2, we get J पू P पूव—such instances indicate that the earlier Ms contained more
Saurasenisms which were eliminated in later codices under Mahārāṣṭri influence

Page 233—lines 9) This Sanskrit line is just the half of an अनुष्टुप् verse 19) वनि is the
name of the king of Ujjain If the author's statement is based on any tradition, well, that should
explain the name of that territory The term वनि is to go back to the √वन् to protect अब
(pres participle) नि in Prakrit or वनि (दति से रादान) गद or गदमा, possibly a contaminated
form from गदमा and तओ 'then' 23) मुरी Acc. sing 27) Some of the expressions have रूप

Page 234—lines 11) मयद is a kind of drum possibly slender in the middle, or the reading
might have been मयद=मयद निह्वदी is generally used for a lady with slender waist 13) वदि-
परिया Insit sing (on the mistaken analogy of पदमा, from पदम्) stands as an adjective of पद-
17) Obviously the poet has mastery over a furd of similes 19) The author mentions here a
number of mythological maidens रनि, वदि, यो, ह्यो, रन्वा, उबंदी, हाविपी and वरवपी

Page 235—lines 16) Each line has 30 मात्राs, it is of the गौतम type, and it can be called हृषीणी-बुलम् (4×7, 2, with pauses after 12 and 8 मात्राs) 24) द्विपदीसुख (Hema Chandonubhavana IV 80) If यह (meaning group) is also a name of some metrical form, may be that the reading is corrupt (विस्तर?) जमेटिया also spelt जभटिया जमटिया (*मेट्टिया), Hema, Ibid VII 67 चित्त=चित्रा (Hema Ibid III 68) or चित्त=वृत्त माया is well known 30) गिद्य=निद्राया? विद्यम=विद्वान्? The author is adept in such style, with pithy sentences

Page 236—lines 10) Some word is missing in the first line 13) The first line presents some difficulty Are we to read कृत्ति 1? 22) The प्रज्ञानि विद्या helps them to know things at a distance, and it is both personified as well deified 26) ए=त, it is recorded as an independent form of the Gen Sing of युग्म see Hema VIII, in 99 Or जगन्ते, being read of uttered together, becomes जग ए 31) In the Ms P, there is a Danda after एतो P clearly reads ततवत्त्वे, but J वनज्ञान which is preceded on the margin by पञ्च As HERTEL has noted the Buddhist version (of the पञ्चवक्त्र) from Nepal was called ह्यनाख्यान, see my paper in the Adyar Library Bulletin, Vol XXV, parts 1-4 pp 354-55 The Sanskrit version (p* 78 l 4) calls this merely a popular verse and reads the second pāda thus नागराजोऽब्रवीद्विदम् perhaps a little improvement on the reading of P

Page 237—lines 1) This verse is quoted by Harisena (A D 931-32) in his बृहत्सामकोश (Bombay 1943) p 152 in this manner तथा चोक्तम् तीव्रमान स्वर्गणेन [सुपर्णेन] नाग पण्डुरिरव्रवीत् । य स्त्रीणां गृह्यमाणानि तदत तस्य जीवितम् ॥ 3) सुविणमि त मम would be equally a good reading 4) एत साहेयव्या (eventually साहेयव्य त्ति)? Or एय [वृत्तो]? 16) Or मा (negative particle) य देवीहि अबहुरिखो And (I hope) he is not carried away or kidnapped by deities 29) Is अत्रि just a particle of decoration here?

Page 238—lines 1) This is a विपुल अर्वा 5) The imagery is finely projected 14) अग्निय, tip or top compare Kannada an; शरीरित्त=शरीर The comparison is possibly with a heap of tufts of hair piled up in a big basket 24) काकालिण्या one who follows the routine of नापालव्रत a Tantric वाग्मया

Page 239—line 26) For facility of pronunciation the intervocalic consonant t might have been retained in such words as चित्ति

Page 240—lines 10) The word शरत्त has possibly some स्मृति verse in view We get in the बोधायनस्मृति (१ १३)—अतिहि देवो नारीणा पवित्रायु पविगति । पत्युगतिस्वमा मस्ति देवत वा यया पति ॥ The practice of अनुमरण or स्तोत्र seems to have been common in the society round about See also a simile arising out of this custom p 82 line 20 16) Here वापी is graphically compared with कामिनी a nicely worded metaphor 30) Hereonwards we have not only a series of dependent उपमाs but also a good bit of अनुमात upto वनतराद् almost of the pattern of शृङ्खलायमक

Page 241—line 17) In the first three पादs we have the शृङ्खलायमक

Page 242—line 1) Hereonwards we have an exposition of उदय क्षय and क्षयोपशम of ज्ञानावरणीय and other Karmas with reference to द्वय क्षय बाल भय and भाव

Page 243—line 13) Here is a contrast of the conditions in the Aparavideha and Bharata

Page 244—lines 5) Here is a Sanskrit quotation 'मनसा देवाना वाया पादिवानाम्' । 21) This text says एको पर देवो The Sanskrit text, however, 'द्वो देवो स्त तावत्पत्न्यसूयो ।' There seems to be some confusion of details in the Prākṛit text 28) Better a paragraph should begin with एव च भगवद etc 39) Note how synonyms of root साह etc are used

Page 245—lines 6) Here is an exposition of the Leśya doctrine to explain how individuals occupied with the same act (see 246-9) incur different quantities of sin 9) The form बहुए inherits the traits of बहुवे Note the form वपिरे a relic of the Perfect 12) Here is a fine account of what is known as लेश्यावृत्त 17) Are we to read ण य भायण (Acc sing) कण्डे य पालियए? 18) छाय Deśi hungry

Page 246—line 33) Note the Yamaka in this verse

Page 247—lines 7) 'दुर्बलना बल राजा' is a metrical foot 14) The proper name घडरुत्त is rendered वैश्विगुत्त by the Sanskrit digest, but it should be better वज्रमुत्त 15) The story of Agada-datta in the com of the उत्तरायमन very much resembles this story Compare the verse in the story मञ्जु सत्त दिगाण पुरपुरे नो र्ह्यायि जद नाह । तो पलियबलणजालावकीमु पालेमि नियदह ॥ with line 16 here

Page 248—lines 9) Gautama raises this question, because this eating of flesh by one of the Deva yonis is against Jaina dogmas Mahāvira explains the situation by saying that the Vetāla is just joking to test the bonafidy of the prince 15) अद्विसरिस, here सरिस has the sense of सहिय 34) वेपयै वा or वेपयै द्व—here lengthening of ए or doubling of वा is for the sake of metre

Page 249—line 39) In the तरंगलीला—आयण्णायद्विद्वकवाणकरो (p 37, verse 70) Rājasekhara has expressed a similar idea in his *Karpuramañjarī* II 6 अगमिन् भिन्नतरणो गयणान तीए मज्जे पुणो कद्विद्व-दुदतरगामला । पच्छा अ से सरद तसगिरिन्निहएसु आजण्णनुदल्लिअचावहरो अणपो ॥

Page 250—line 28) Note अरिय करता ।

Page 252—lines 29) So the author recognises both the forms वद (line 1) and वद 31) Here the author seems to have confused between चपयमाला and चपावर्द, see 250 19 above The Sanskrit Digest rightly says 'चपकमालया प्रोचे' * 83 12

Page 253—lines 4) करण मोत्तूण जूज्जसमयस्मि, युद्धसमय refers to the code of warfare 18) Vajragupta is plunged in sense pleasures, not even aware of the passing of twelve years since he left home so here is a divine voice reminding him, deluded by slumbering with infatuation as he is, that a Fall for him is inevitable, if he fails to remember the परलोकहित 26) In this paragraph *virāṭi* is stressed even in the midst of pleasures

Page 254—lines 1) Pleasures are a result of *Punya* which accrues from the practice of Dharma without which all enjoyment is a mockery 11) Lovely and tempting lures cannot be a shelter from the pangs of hell from which Dharma alone can protect one 19) Nowhere there is anything like satisfaction in this *Samsāra* quenching of one thirst only gives rise to another, and so goes on the series in this *Samsāra*, irrespective of the fact whether one is a god or a man 26) *Samsāra* has manifold tortures, ailments, humiliations and sufferings which one should recollect and get rid of infatuation for pleasures

Page 255—lines 3) The sense organs are a trap and their pleasures are fatal in consequence, so one should be devoted to *Samitis* instead, with full control on mind, speech and body 12) *Kulaka* is obviously a group of verses 26) This verse सत्सगतमावेषु अनापै नास्ति सगतम् । धनया सह राजेद्र एकाम्बुपिता वयम् ॥ is taken out possibly from a narrative context The source is said to be नीलिसास्त्र

Page 256—lines 30f) Gods are of two kinds सराम and विरागिन् The former class includes भोविद, स्वन्द, उद व्यन्तर deities, नृपपति, दुर्गा, यल, राक्षस, भूत, पिशाच, चिन्नर, विपुश्य, गधर्व, महोरण, पद्म, नक्षत्र, तारक, प्रह, आदित्य, नाग, उदपि, सुपण, जीन, विद्युत् and इन्द्र All these are worshipped by some-body or the other, in some place, context or the other In giving fruits in response to devotion, worship etc these gods are only सहभाषी, coincidental what is important is one's own Karma according to which there results one's happiness or misery The gods of the विरागिन् class (namely, अर्हत्, सिद्ध, आचार्य, उपाध्याय and सर्वसाधु), when respected, only show the path of Liberation However, according to the भावना of the devotee, they become the cause or occasion of पाप and अगुणह— which process is illustrated by parallel cases of the Māntric lotē, sometimes a bit obscure Vitarāga god is indifferent to praise or blame Just as mercury dropped in fire splits into pieces which flow in different directions, similarly the sin disappears at the sight of Jina

Page 257—lines 22f) Here we have some Tantric description of the worship of सराम-देव These details have been worked out in a chart in the Gujarati translation, p 460, lately brought out by श्री हेमसागरसूरि, in the श्री आनन्दस्य ग्रन्थमाला, No 10, Bombay 1965

Page 259—lines 1) The *layalaggam* has a verse like this सदिदम सुज्जम नमो जसम पसाएण एरिही रिदी वेच्छामि सयल्लोए ते मह लोया न वेच्छति ॥ 8) One can introduce here the popular notion of देव for पुण्य (see below 260 1) and thus the author has stated his concept about the relation between देव and पीरय which affect one's worldly prospects

Page 260—lines 12) पस्सिहुके, Mas nom pl 13) बहुपमाणा Acc pl ? 18) As it is पदसत् अरि . गुरुतम मन्ये ।

Page 261—line 6) Religion can be and has to be practised not only by men and women but also by beasts and birds as well 8) A doctrinal point is raised who go to hell and how the hell life is incurred? Here four causes or items are specifically stated Compare बहुारम्भ-परिमहत्त्व गारुडायाम्, सं सु ११५, which is more general The first three are covered by बहुारम्भ and the last by परिहृत् 22) The expression पाव-मरम अन्धान पीरिय दि । is interesting

On the pattern of पावनरत्न जीविय, we can read अहिंसा-परमो धर्म, rather than अहिंसा परमो धर्म as it is generally understood 31) अनुज्जा=अनुज्ञा

Page 262—lines 1) The context of the bird seeking consent of the elders to quit the world and adopt renunciation is really an अपोपदेश giving lesson to all those who are too much attached to the world This breathes the same spirit seen in the Uttarādhyāyana IVX and IXX

Page 263—lines 3) Here the Mother is being requested to give अनुज्ञा to adopt renunciation The various terms of address are interesting 16) Note ज्ञे with infinitive 33) Here in the same manner the elder brother is being requested

Page 264—lines 3) The second part presents some difficulty 12) Here the younger brother is approached 18) Here the elder sister is being addressed 21) पोषाय from पुसात्? 28) Now the younger sister is approached 33) Hereonwards the wife is being addressed

Page 265—lines 21) This optimistic desire to put oneself on the right track, for doing which it is never late, is a highly praiseworthy tone and a worthy outlook on life 34) पापाहि=पापहि (=पादेय=पादयो) ?

Page 266—lines 15) He is addressing his children, then his father in law (l 11), thereafter his mother, his mother in law (l 17), and then his friend (l 31)

Page 268—lines 9) Here the references to Magadha, Rājagṛha and king Śreṇika bring us to a historical period 20) सुतागण=सून- or श्रुतज्ञान 25) Hereonwards some details of the निमित्तज्ञान are given Some syllables are auspicious, while others are inauspicious These topics, Dr Nemi-chandra Shastri, Arrah informs me, are discussed in Jaina texts such as अहंशुद्धामणिसार, आमज्ञान-सिलक केवलज्ञानप्रदन्वृत्तानमि चन्द्रोपीलनप्रदन् etc

Page 269—lines 7) The theoretical discourse about *numitta* serves like a prelude and anticipates as it were, the dream of Mahārathakumāra 23) Here is a doctrinal discourse on the fourfold Ārādhanaṅ ṅān द्यन चरण and दोषे 26) Compare *Mulacāra* v 72 and 170 The topic of Jñāna is dealt with in 269 26-270 4

Page 270—lines 5) The topic of Darśana is dealt with in lines 5-15, with reference to its eight *angas* 14) This verse is often quoted May be that it is an old verse of traditional inheritance 18) Hereonwards is discussed चरित्राराधना consisting of five Samitis and three Guptis, which are called Eight प्रवचनमालुका 26) The last अराधना consisting of twelve penances is passingly referred to

Page 271—lines 15) Here is the offering of Sāmāyika, a good doctrinal discourse on its contents and mode of offering Having accepted Samlehapā, on the eve of his career, one abandons all violations (in thought, word and act, and all that is committed, commissioned and consented to) of the six fold vows (Five Mahavratas and Rātri bhojana vīramāṇa), ll 16, all notions of mine-ness in the context of possessions, relations and attachments ll 7-15, and all passions (*kaṣayas*) all activities, through words and deeds, which cause even remote pain to others lastly, he forgives all or apologises to all and want all to forgive him

Page 272—lines 55) Likewise, the saint Vajragupta, on the eve of his career, recounts and offers repentance for his various irregularities in the practice of religion He offers Sāmāyika, recollects fourfold Mangala and solicits fourfold shelter, the best of the four being Jinadharmā Then either he abstains from or devotes himself to items, enumerated from one to thirty three, as well as those of the miscellaneous type connected with Jaina doctrine (ending with p 273, line 22) This tendency along with the pattern of details is pretty old, see the *Uttarādhyāyana* Chap 31 called Caranavihi, it is followed in the *Dharmopadesamula*, pp 67f (Bombay 1949)

Page 273—lines 8) Then Pratīkramāṇa is offered with reference to various omissions and transgressions 20) Here the author has the tenfold enumeration of Prāyaścitta while another with nine varieties is also known, see the *सं सू* IX 22 The former has मल, अनवस्थाप्य and पारावर्त्तन in the place of परिहृत्त and उपस्थान of the letter 25) Similarly Svayambhūdeva meditates on the nature and types of Death, namely, Paṇḍita- and Bāla-marāṇa Right from conception death might overtake one at various stages and in various forms In this context see the अचाराङ्क I vii 8, मद्यवती अराधना (Sholapur 1935) which is mainly devoted to this, मरणसमाही, one of प्रवचने texts, deals with this topic.

pp 185 ff 27) For the episode of the alchemists, see pp 195f 28) Here the reference appears to the context where the king meets various religious teachers holding different views, p 203 ff 29) *दुपतमिहाविदद्यो* see §326 Then *दिवकोष्टं धम्मफलं* possibly refers to the episode of the Bird pp 261 ff

Page 281—lines 1) For the details about Kāmagajndra, see above pp 232 ff 2) For details about Vajragupta, see above pp 244 ff 3) About Svayambhūdeva, see above pp 255 ff 4) About Mahāratha, see above pp 268 ff 5) The topics of Ārādhana etc pp 269,23 f 8) Raga is attachment or attachment for the world and its ties Rāga is acceptable (for treatment) or praiseworthy provided it leads finally to non attachment or Vairagya 11) Two parts of the *Vasudehahindī* have appeared from Bhavanagar (Ātmananda Sabha) From the first part it is seen that the *Dharmāhahindī* is included in the *Vasudehahindī*, but here Uddyotana by using plural *हिंदीन्* seems to indicate that the *Vasudehahindī* and *Dharmāhahindī* are two works 13) For the reference to *गुगुलु* see p 13, l 8 14) This has possibly in view the conversation which the king had with the goddess, especially p 15, line 9 etc 15) For the context of *पुष्यवृषभ*, see p 129 18) These non Jaina deities are referred to more than once in the text 20) Some apparently unpalatable details can find a place in the *पद्मेकथा* which ultimately gives rise to *सम्पत्त्व* 22) *देशीयो भासायो*, many speeches, dialects current in different देशs, territories, parts of the country *पद* possibly refers to recitation From the mention in the preceding line and here, it is clear that the name of the work is *Āvalayamāla* 27) The author tells here that within three hours of the day he composed one hundred *gāthāgras* (extent of one hundred *anusṭubh* units) and possibly went on writing (or having got written note the reading of P) them on a slate as was the custom in those days MUDI SHRI PUNYAVIJAYAN tells me that generally the authors recited as they went on composing and some one else, if not the author himself, went on writing side by side on a slate with a soft stone piece (something like chalk) 28) On the position of *ह्री* a deity of the महाप्रचल्लर in Jaina mythology, see the *हल्लारसूत्र* III, 14 9 She plays a significant role in Jaina rituals and Tantra The author feels that it was due to the benign favour of *ह्री-देवता* that he could compose this work with such a remarkable speed

Page 282—lines 1) These two verses are really touching, and almost with paternal affection Uddyotanasuri has presented *Āvalayamāla* to the world of scholars Some of the words have a double meaning 3) This is a Dharmakathā Various Kalas are described or shown here Many kings have taken *dikṣa* in this Kāthā The author wishes that his work should live long like the fame of Rābha the first Tīrthakara 4) This paragraph gives personal details about the author and as such it is a biographical Prāśasti The two Mss J and P show great variations in the details of this Prāśasti and they deserve careful study J gives more details, and some of them are a second thought, and at least once intruding on the continuity of P 4) P has not got first two gāthas That means it does not refer to two Pāthas (Dakṣiṇa pātha and Uttarā pātha) and to the river Candrabhaga or the Chinab—the Acesins of the Greeks or rather the united streams of the Jhelum and the Chinab The Prāśasti according to P, therefore begins with line 6 which opens thus *अपि पयस्यं पुरीम पञ्चदश* etc 6) The letters *ra* and *ma* are very much similar in P, so one is justified in reading *मिदि-दोमणण* 7) Ācārya Harigupta hailed from the Gupta vamsa, he was a Guru of Toramana, he had his camp (possibly during the rainy season) at Pavvayā (on the bank of Candrabhaga) from which capital Toramāna ruled the country (lit enjoyed the sovereignty of the world) 8) The Ms P does not specify the relation between Harigupta and Devagupta, J makes it, however, clear This Devagupta is possibly the same as the one mentioned at p 3 line 28, like his teacher Harigupta, he also hailed from the Gupta vamsa and is styled Rājāry He is mentioned earlier along with other literary figures, and here he is called a *वशि* or *महान्वि*, and in both the places there is a reference to his fame '*jayado*' or '*jayado*' May be that he had written a work like *गुगुलुसचरित* P specifies his fame thus *अज्ज वि विज्जए विती* 8) Śivacandragami is called Mahattara, a well known title, *सवहरी* stands obviously for *महहरी*=*महत्तर* 9) Both J and P say that he came and stayed at Dhinnamāla or Bhūllamāla The reason why he came from the Pavvayā area to Dhinnamāla is that he wanted to pay respects to Jinas (in various temples on the way) 10) Śivacandra's pupil is Yakṣadatta with the title Kṣamāsramana The Editor of the *Rajasthan through the Ages* (Bikaner

In this address he puts together some details from the *Kualayamālī*. Jalor was possibly within his jurisdiction. 4) Uddyotana calls himself Ācārya here, and tells us that he was a limb of or belonged to Candrakula. 6) Earlier only Caitra-kṛṣṇa-caturdaśī was mentioned, here more details are given. It was completed (the reading of P is more explicit) in the afternoon, when one day was less for the Śaka era to reach seven hundred. The year ends with Caitra-kṛṣṇa-amāvāsya. This last day but one of the Śaka year 700, according to JACOB, corresponds to the 21st March 779 A.D. He has an important note thus explaining बोद्धीए चैत्रस्य निवृत्तपक्षमि i.e. Caitra ba-di 14 "This date is interesting from the point of view of the Calendar. As the Caitra-year invariably begins with the śuklapakṣa of Caitra, the date in question would seem to be recorded according to the *pāṇinanta* scheme in which the dark fortnight precedes the bright one. But as KIELHORN (Ind Ant 1896, p. 271 f.) has shown from dates in inscriptions that in connexion with Śaka years almost always amānta months are used, the *prima facie* interpretation of our date becomes extremely doubtful. In the year under consideration, however, there was an *adhika* Caitra which precedes the *nija* month, therefore, in this *adhika* Caitra ba-di 14 is the last day but one of the preceding year, if the year began with *nija* Caitra, as it ought to do, since the new moon marking true Caitra immediately preceded Mesasamkrānti. I, therefore, believe that SWAMIANNU PILLAI'S assertion (*Indian Ephemeris* vol. I, part I, p. 65), 'when there is an *adhika* Caitra, that begins the year', applies only to modern usage (*Samaratcalāhā* Intro, p. II, Calcutta 1926). 9) This section presents what is called Pravacanamangala. Such a *mangala* comes at the beginning and at the close of a discourse or treatise. It consists of salutations to all the worthy ones and to all those who deserve reverence and recollection of whom develops an auspicious mood (in the individual) as well as atmosphere (round about). What J presents is a different draft of the Mangala from that in P, though some of the contents are common, and these contents go back to ancient Mangala sūtras. Some forty-four of them are a part of the Mangala salutation at the beginning of the Vedanakhanda (Śatkhanda-gama, Khanda 4, Bhāga I, Book 9, pp. 2 f. see also the editorial observations in the *Vrāya* paricaya, and Book I Prastāvanā p. 29 f.). The Dhavala com. on this section explains fully all those expressions which are common to these Mangala salutations. The references to various ऋद्धि and ऋद्धि are interesting. 16) Perhaps षेय for शीय. 43) It may be noted that the Mangala in P refers to the Siddhāyatana in the Sammedakūṭa. 44) The two Mangala passages drafted independently and added in Ms P and J, using the same basic traditional material, might have been put at the end of the Ms when they were completed and consecrated. निरि किलि अण्डिचक्रा is a better reading found elsewhere in the म प रहस्य.

Page 284—lines 5) The expression किलि किलिय षडीचक्रा is a bit elusive, the term हिलिहिलि देवीजो is in plural. If it does not refer to द्यौ (विरी > मिली > हिली in popular Apabh.) and ह्यी-देवी it has in view some local tutelary deities invoked in Tantric rituals. See the formulas in the मन्त्रराजसहस्र. Muni Śrī PUNYAVIHAYAN kindly showed me an advance copy of what is called पञ्चपद्ममन्त्रसहस्र printed in the मन्त्रराजसहस्र of सिद्धिलक्ष्मि (in the Singhi Jaina Series). Some of the prose passages in this Collection have close correspondence with the matter in our paragraph 43. There are some significant various readings which need careful study. 7) The concluding verse clearly indicates that a Mangala of this type is to be recited every day. 8) This seems to be the author's approximate calculation recorded in the draft included in the Ms P. Even after this calculation noted in the body of the text, it is interesting to observe that the Granthāgra noted by the copyist of the Ms P is only 10,000. The subsequent reference to Uddyotana possibly belongs to the copyist. 11) Why it is a षडीचक्रा, see ante p. 4, line 16. 16) The Ms J plainly mentions the date when it was completed. It is Samvat 1139, Phālguna Vadi 1, Sunday.

Concordance of the Printed Text with the Mss. J & P

In the first column, the No of the page of the printed text of the Prakrit *Kuvalayanātā* is noted, then in the next column it is indicated where that page begins and ends in the Ms J (leaf No, a or b, line and column), and in the last column, it is shown where that page begins and ends in the Ms P (Page No, a or b, and line) This Table will enable the critical reader to spot the context of the printed text in the Mss either J or P

Printed Page No	J						P			
	From			To			From		To	
	Page	Line	Col	Page	Line	Col	Page	Line	Page	Line
1	1b	1	1	1b	6	3	1b	1	1b	11
2	1b	6	3	2b	2	1	1b	11	2a	8
3	2b	2	1	3a	5	1	2a	8	2b	7
4	3a	5	1	3b	7	1	2b	7	3a	4
5	3b	7	1	4b	2	1	3a	4	3a	18
6	4b	2	1	5a	3	2	3a	18	3b	14
7	5a	3	2	5b	7	2	3b	14	4a	12
8	5b	7	2	6b	2	3	4a	12	4b	7
9	6b	2	3	7a	7	2	4b	7	5a	7
10	7a	7	2	7a	4	1	5a	7	6a	3
11	8a	4	1	8a	4	1	5b	5	6a	3
12	8b	7	1	8b	7	1	6a	3	6b	1
13	9b	2	2	9b	2	2	6b	1	6b	15
14	10a	4	1	10a	4	1	6b	15	7a	12
15	11a	1	2	11a	1	1	7a	12	7b	8
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27	20a	4	3	20a	4	3	12b	13	13a	12
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30	22b	4	2	22b	3	1	14a	11	14b	9
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34	26a	2	2	26a	2	2	16a	14	16b	13
35	27a	2	2	27a	2	2	16b	13	17a	14
36	27b	5	3	27b	5	2	17a	14	17b	13
37	28b	2	2	28b	2	3	17b	13	18a	11
38	29a	6	2	29a	6	2	18a	11	18b	11
39	30a	2	1	30a	2	2	18b	11	19a	11
40	31a	1	3	30b	6	3	19a	11	19b	17
41	31b	4	1	31b	6	4	19b	11	19b	17
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71	57b	5	2	58b	3	3	35a	2	35b	2
72	58b	3	3	59b	1	1	35b	2	36a	2
73	59b	1	1	60a	6	2	36a	2	36b	3
74	60a	6	2	61a	5	2	36b	3	37a	5
75	61a	5	2	62a	4	1	37a	5	37b	5
76	62a	4	1	63a	3	3	37b	5	38a	6
77	63a	3	3	64a	1	1	38a	6	38b	5
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79	64b	4	2	65b	4	1	39a	5	39b	6
80	65b	4	1	66b	2	1	39b	6	40a	6
81	66b	2	1	67a	6	2	40a	6	40b	4
82	67a	6	2	68a	4	3	40b	4	41a	5
83	68a	4	3	69a	5	1	41a	5	41b	5
84	69a	5	1	70a	3	1	41b	5	42a	5
85	70a	3	1	71a	1	1	42a	5	42b	5
86	71a	1	1	71b	4	2	42b	5	43a	4
87	71b	4	2	72a	6	3	43a	4	43b	1
88	72a	6	3	73a	4	3	43b	1	44a	1
89	73a	4	3	74a	5	2	44a	1	44b	2
90	74a	5	2	75a	2	1	44b	2	45a	1
91	75a	2	1	76a	2	3	45a	1	45b	1

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98	81a	6	2	82a	4	2	48b	3	49a	3
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131	112a	4	2	113a	2	1	65a	6	65b	6
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137	117b	2	3	118b	1	2	68a	6	68b	6
138	118b	1	2	119b	2	1	68b	6	69a	7
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140	120a	6	3	121a	4	1	69b	6	70a	3

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173	150b	1	2	151a	4	3				
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183	158b	2	1	159b	1	1	89a	8	89b	7
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185	160a	6	1	161a	3	3	90a	4	90b	4
186	161a	3	3	162a	3	2	90b	4	91a	3
187	162a	3	2	163a	1	3	91a	3	91b	2
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ADDITIONS AND CORRECTIONS

Introduction

P.	L	Read
22	5	MANGALA
31	23	Shāpu
31	45	emergency
40	44	Mākandī
55	29	Northern
69	44	the car
79	21	of a <i>palli</i>
82	47	are (for like)

Prākṛit Text

P	L	Read
1	12	कल्पिया विगत-
3	7	'सौलमइआ धम्मो'
3	21	can it be वो (वो) लिखत, cf Marathi बोलके talkative or vocal?
5	9	कृत्तियाण च समवाण
9	4	विगिज्जयालेम
9	5	घण-ममओ
9	12	जवणए
10	12	दिट्ठिवाएहि
10	44	P om मे P बाहु,
12	14	उववय तेण' ।
13	6	णिवाडिय
13	13	आसणमु मुहम्मणत्था य भणिया
14	2	अच्छउ ता
15	29	Better कल्पिय with J
16	27	दोसइ मिलिए
20	2	साहिय तेहि
20	7	Better सोज्जीती
20	9	विण्णत्तो
22	13	हेलाए
24	26	जिय-समहु
25	21	पाइलाहि
25	22	स्ताहि
29	10	जाव य
29	12	रयणियरो
30	22	मोहेण
30	32	बालुयाए
31	14	मइथा सत्तायारेहि
31	22	रवि-नुए
31	38	on the margin in J)
32	9	मुरमुइओ
32	19	कुमुमवाण
32	24	असयण्ण
32	28	जणइ
32	47	P मुच्छत्स
33	18	मयरद-वद-
33	24	मुच्चति

P.	L	Read
33	29	लीय-नाहाय य धट्ट-भाग
34	16	जाण य पुच्छं
35	8	उवयणुण
35	14	जण-मणहए वयण-मोगम मुह-अव
36	17	विणीणया
37	16	मम्मय
38	2	पवण
38	12	महोयर, following P
39	7	अपया पय-
39	17	तेइ दिमएमु
39	23	गदाइट्टा
44	31	किचि य भाणेण पुणो
45	13	णिहारो भीमण
45	21	बहु लीय
46	6	पव्यालियाइ
46	44	P एय च मति०
47	48	(the page of J has
48	2	णिहणता
48	8	'जण पविमामि'
48	11	-जाणवली-
49	29	णा-याणिमो
51	5	वज्जावज्ज,
51	24	दूमह-गहरतो मुद
52	14	-वद-
52	36	P जणो
53	14	बाल-कील्या०
55	4	दट्ट
57	7	तहाविवरीय
57	21	'णहि णहि'
62	28	मुदरो भट्टो
63	31	रइय
65	26	-मल्लतबोलाइय
69	13	भट्टमट्टी
71	24	भागीरथि
72	49	को वारभइ
75	10	पलायमाणो
78	10	मुवण्णदेवाए
78	28	-हिययाण
78	36	P om सो मयण etc,
80	23-4	'एवमवज्ज वराओ'
81	9	पियउडो
81	33	मुदाण
82	1	विलीण
85	3	वच्चलो
86	20	अयाणमापत्स
91	30	गीयत्था
92	25	पवणुदुय
94	3	यह अणुह
97	10	'पाक्क-वर
98	29	कोइय

P	L	Read	P	L	Read
106	18	उद्गाइया	150	8	वाहाज्वलेण
106	19	गञ्जुत्तण	150	20	मरहदुयसोरट्टा
107	25	अवहरिय	151	24	तेग भणिय
108	27	चित्ती	151	46	faithfully
108	28	-णम्मविया ॥	153	12	देसीभासाओ
108	30	-नेत्तेण	153	15	गधि काकणि सवाया
108	47	दिनाओ P चियानले	154	28	लुट्ठाभयाकि
112	21	दुदु-	155	9	वडवम्मस
113	21	सिञ्जोवेसओ	155	12	कुमारो 'जहाजवेसि' राइणा
117	3	परिणिओ	155	16	य सा ।
117	27	बज्जो	156	29	गतु ता
118	25	वाहिउ	157	34	उवेट्टिमा
120	16 7	सयल-अपख	159	11	णन्चिय
120	21	जबखराया इमा	159	29	-अपएसीह
121	16	बलया हलउल	160	4	जाणसि
121	19	पतीहि णच्चइ	160	18	वइयमुह
121	20	भणइ व	160	30	पयत्तो
122	1	-पाययासणो	163	8	उववणा
122	2	-चलत	163	9	वणिय-
123	2	णिट्टुर-ओर	164	40	P खुहिय
123	7	गणिमतो	165	26	कज्ज एव
124	1	वाहणाइ अतेउरिया जणस्त	166	11	ससुरासुर-
124	4	Omit one पय	166	20	जवाणा
124	20	समुम्भिज्जमाण	166	21	णियरञ्चणाइ व
125	30	उव्वट्टिऊण	166	33	पारियाय
127	29	पाभाइ किरिया	167	21	घण-तरवर
128	16	पणाभियाइ	168	21	मंहिइ
128	20	रत्तवण्णय	170	14	पुहइसारो
129	14	विट्ट-नेत्ताण	170	20	वि च तम्मि
129	17	भिण्णासपुण्णा वा सखाई	170	48	व दिपहे
129	30	उज्जुए	173	10	कीरउ [एस] एरिसो
131	11	णेहुवरा	173	20	समागयाओ वार°
136	24	ताई वि उज्जिऊण	180	14	पेसेहि' त्ति
136	25	पयत्ता उट्ठप्पहार	180	18	-वडवम्मो
138	14	अळया पुरि	180	32	गडूस अलज्ज पिय
142	1	उज्जोएणसूरि°	181	30	पयत्ता
143	4	ओ पमत्तो	182	26	इमाए
144	1	सुहुम व चापर वा	183	24	कुवळयमालाए
144	2	भणावेइ य भण°	183	32	मोत्तुण
144	8	विणिज्जर	184	1	तओ सिद्ध ॥
144	12	सजीव तओ ज्ञाइ ॥	184	6	इदगर्द जम्मा
145	2	भयाभि,	184	23	सुम्ह
145	38	for सपत्त	186	21	तिप्प त वरयतो
146	10	ताओ मए	186	32	अइपुत्त-
146	15	जुवदय,	187	4	एय विर
146	31	व एय,	188	5	वट्टए
147	5	सज्जगिरि	189	22	दीण विमया
147	12	दव ददु etc., a g th h	190	14	रमणिज्ज ॥ ति
147	24	भारुपावेय	190	22	एय
147	27	वावड	194	29	जनामाणा
148	31	भज्जमाणेण	195	6	वणदवो
148	31	'साहम्मियत्त वदामि'	195	25	पट्टिवायो,

P	L	Read
199	17	षाम ष ष
199	31	षरीश्रो
200	5	अउण्णाण
201	21	वि ए लचिठ ॥
201	33	दसण विगुदि णाणत्ता
203	8	षोगिउ
203	35	भूए
204	20	राइणा
205	39	जिआणं
207	20	षह्वो
207.	23	विणमा
209	14	महम्मोहि उवविट्ठो
210	6	मनाव-
210	26	जिण-वयणं
210	31-2	कचट्टु
211	1	तह मुट्ठो
211	3	कम्म विवरेण
211	6	-जणिय-
214	15	पाहाउय-
215	2	-मदिरोवरि
217	32	सव्व सच्च
218	3	जयस्स
218	11	सम्म तु ॥
218	25	कुममए
219	21	अह्वोणि सुगई सुआ
219	22	वा तम्भ
220	9	कवणियम्मि
221	2	भिकवण
222	4	वाम मुहमुक्ख
223	2	विहण
223	31	एक वार ति
223	32	विलीण-
224	19	चाई कुमलो
224	26	कम्मसयपाए पलविउ
224	28	मुद्धड गुण
225	13	मतवादिणो
225	25	-पूवय खिरत लोहिय
226	12	मह-गहिओ
230	1	णरस तिरि-मणुय
230	18	रवणगओ ।
230	29	दसण मुणिर
231	11	भन्न ष पाणय
232	17	वलिय-वल्ल
234	11	रेहिटा
235	11	सयवर,
235	18	उवगया,
236	14	कामगइद-गरुल-
237	21	ओवइय तम्मि पएमततरम्मि,
237	29	मुमुमुणियजण-
238	19	संहति ।
239	3	हा हा अयाणए

P.	L.	Read
239	23	एउण्णाण-
241	3	वाणण्णाण-
242	15	अवही-आवरण-
243	15	उउण्ण-
243	23	जय
243	29	महता षण्णेवो
245	6	जियमरइउउउओह
246	23	पुउआ
247.	20	यमुणदय
248	2	षण्णेमु
250	27	कहि
251	17	पण्ण-पण्ण
251	29	भणिय
252	13	गउओ
252	31	चिणिय तीण
253	30	मक्ख
257	1	णाणा
260	3	यमुण्ण
262	34	मुह दीह-
263	2	कम्म
264	18	भण्णा
264	25	अवल्ल
267	29	पण्णवइउण
268	11	वट्टुमाण
269	7	जाणामि
269	8	तए ॥
270	14	अट्टेव
270	19	वपे [पत्ते] पाणे
270	23	ण गित्तो
271	27	वि [पग्ग] मग्गत्तो
271	30	नाममि
272	25	पाय-अग्गयण
272	28	सिट्ठा
273	29	आयार-अण्ण
275	25	मुह्हाई
276	27	णदिण-वाहण
276	31	वहुपाइ
277	26	कम्म सिट्ठाण
278	21	पइ कीरइ
278	7	सुवणे य पाव
280	28	निचियाण मेत्ती
280	28	जाणा मणण
281	23	वयणय-
282	1	सुयण णेहण
283	7	कइसाणाहिमाणा
283	11	उउण्णमईण
283	26	कइसाणाहिमाणो
283	32	सव्व-नापाइ
283	41	अणतोहि सव्वोहि
284	8	महत्साइ

Sanskrit Text & Notes			P	L	Read
			*28	13	ममोपरि समस्ति
P	L	Read	*44	29	'तनय पद्मचन्द्र पुन'
2	40	readings	*45	36	वारपट्टे
*14	18	'बत्कोटि	126	18	चञ्चनमहा
18	32	[सामीप्य]	156	25	सेरीसी

